

Four Major Orchestras Begin Seasons

Initial Symphonic Events in Boston, Philadelphia, Chicago and Cleveland Mark Noted Conductors' Return to Their Accustomed Posts

Koussevitzky in 15th Year

Ormandy Leads First Concert Under New Tenure as Musical Director—Stock and Rodzinski Greeted Warmly by Their Respective Publics

Boston Commemorates Conductor's Anniversary

BOSTON, Oct. 20.—The Boston Symphony opened its fifty-eighth season on Oct. 7 in Symphony Hall. Dr. Serge Koussevitzky conducted. The program was as follows:

Concerto in D Minor.....Vivaldi-Siloti
Overture, 'The Roman Carnival', Op. 9.....Berlioz
Variations on a Theme by Haydn, Op. 56a.....Brahms
Symphony No. 5 in C Minor, Op. 67.....Beethoven

The occasion held considerable excitement for the patrons of the orchestra. In the first place, this concert inaugurated Dr. Koussevitzky's fifteenth consecutive season as conductor, a record which has not been attained by any former conductor. Second, the concert was unexpectedly prefaced with a simple, but very earnest talk by Dr. Koussevitzky, appropriate to the circumstance of his anniversary and surprisingly well done, considering his consistent refusals in the past to speak in public because of his slender acquaintance with our perplexing language. Lastly, Dr. Koussevitzky set before us in identical order, the program which marked his Boston debut, plus the Beethoven Fifth which he conducted at his second ap-

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Philadelphia Enjoys Favorite Compositions

PHILADELPHIA, Oct. 20.—The Philadelphia Orchestra began its thirty-ninth season in the historic Academy of Music under the baton of its newly-appointed musical director, Eugene Ormandy, on Oct. 7. The program was repeated on Oct. 8 and 11. He was greeted warmly at all three concerts. The program:

'Leonore' Overture No. 3.....Beethoven
Symphony No. 2, in C.....Schumann
'The Swan of Tuonela'.....Sibelius
'The Pines of Rome'.....Respighi

The Schumann Symphony was the feature of the program, Mr. Ormandy bringing intelligent perception of values and a sensitive feeling to his exposition



Underwood & Underwood
Serge Koussevitzky



Toppo
Arturo Toscanini



Mitchell
John Barbirolli



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Photography, Inc.
Frederick Stock



Landesmann
Artur Rodzinski

of this attractive score. Noteworthy was the publication of the Adagio, surely one of the most touchingly beautiful slow movements in all music, set forth

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Chicago Welcomes List Of Modern Implications

CHICAGO, Oct. 20.—Thursday night, Oct. 13, was a gala night on Michigan Avenue, for the Chicago Symphony under Frederick Stock opened its forty-eighth season with a superb program. A vast and expectant audience had gathered and when Dr. Stock appeared on the stage he was greeted with mounting applause, which he was finally obliged to terminate by raising his hand. Shortly after, he lifted his baton and the new season was under way. The first

program, repeated the following afternoon, follows:

'A Mighty Fortress is Our God'.....Bach
Symphony No. 2, E Minor, Op. 22.....Rachmaninoff
'Iberia'.....Debussy
'Perpetuum Mobile'.....Kreutzer-Schönherr
First time in America
'The Waltz'.....Ravel

The entire program was modern in one respect or another. Dr. Stock had just completed his free transcription of Bach's chorale-prelude 'Ein' Feste Burg' on the Bremen in August of this year, returning from a trip to Europe, and it is one of the best of his accomplishments. Its opening, the hymn-tune scored for brass alone, provided the evening with an impressive fanfare; the violins struck in exultantly and a rich embroidery ensued which did not hesi-

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ORCHESTRAS OPEN THEIR SERIES IN NEW YORK

Toscanini, Ormandy, Barbirolli Conduct First Concerts of the New Season Before Applaudive Audiences

NBC Earliest in Field

Many Changes Made in Personnel—Philadelphians in First of Ten Visits—Philharmonic-Symphony Society Inaugurates Its Ninety-Seventh Season

WITHIN a week, three of the orchestras that minister regularly to the epicurean tastes of New York opened their Manhattan seasons, presenting the first symphony concerts of the new music year. Arturo Toscanini and the NBC Symphony were earliest in the field, appearing before an invited audience at Radio City on the night of Saturday, Oct. 15. The Philadelphia Orchestra, with Eugene Ormandy conducting, returned to Carnegie Hall on Tuesday, Oct. 18. Two evenings later, Thursday, Oct. 20, the New York Philharmonic-Symphony, conducted by John Barbirolli, inaugurated its ninety-seventh season in the same auditorium.

With twenty changes in an ensemble of ninety-four, the NBC Symphony entered upon its second season a materially altered orchestra. A Toscanini ensemble is not made in a day or a season. Admirable as was the new organization last year, changes were inevitable if Toscanini was to remain at the helm. This was particularly true of the brass

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Cleveland Hears Novelty and Romantic Music

CLEVELAND, Oct. 20.—The Cleveland Orchestra opened its twenty-first season on Oct. 13 and 15, conducted by Artur Rodzinski at Severance Hall. The personnel remains unchanged except for the addition of three new second violins and the transfer of two from the second section of last season to the first section this year. The work done in previous seasons aided in making this a brilliant opening. The new violinists are Joseph Koch, Irving Fink, and Edward Matyi, all natives of Cleveland. Dr. Rodzinski's policy of encouraging local talent is highly commendable.

The opening program consisted of: Good Friday Music from 'Parsifal'...Wagner Quartet in G minor, opus 25, Brahms-Schönberg Paris, a Night Piece, The Song of a Great City.....Delius Waltzes from 'Der Rosenkavalier'.....Strauss

The Wagner music at the beginning of the program was played as a memorial to Dudley Stuart Blossom, one of

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PROSPECTUS ISSUED BY METROPOLITAN

Roster Includes 102 Names with Fourteen Newcomers—Season Sixteen Weeks Long

With fourteen new singers never heard before in the Metropolitan, several of them never before in this country, and two returning to the organization after several years' absence, the Metropolitan Opera Association last week made public its prospectus for the season of 1938-1939. There are also changes in the staff of conductors, a new ballet master and several changes in the board of directors. This will be the fifty-fourth season of opera in the house and the fourth under the general management of Edward Johnson.

The entire roster contains the names of 102 singers, four more than last year. The season, as announced in the previous issue of *MUSICAL AMERICA* will begin on Monday evening, Nov. 21, and continue for sixteen weeks, closing on March 12.

New singers, as announced, are Lina Aimaro, Maria Caniglia, Mafalda Favero and Marisa Morel, sopranos; Risé Stevens, contralto; Jussi Björling, John Carter, Alessio De Paolis, Galliano Masini, and Erich Witte, tenors; Herbert Janssen, Hans Herman Nissen and Leonard Warren, baritones, and Herbert Alsen, bass.

Boris Romanoff comes as ballet master and choreographer, and Margaret Curtis remains as head of the ballet school. Alfred Mapleson succeeds his father, the late Lionel Mapleson as librarian.

Changes in Board

Paul D. Cravath, formerly chairman of the board of directors, becomes its president, and Cornelius N. Bliss becomes chairman. No successor to the late Felix M. Warburg has been appointed to the board. Earle R. Lewis's name now appears with that of Edward Ziegler as assistant general manager.

Those returning after short absences are Grete Stueckgold, and Philine Falco, sopranos. Absent from the list this year, are Gina Cigna, Florence Easton, Edith Mason, Rosa Ponselle, Helen Traubel and Elda Vettori, sopranos; Marion Telva, contralto; Angelo Bada, Joseph Bentonelli, Hans Clemens and Bruno Landi, tenors; and Chase Baromeo and

Ludwig Hofmann, basses. Maurice de Abravanel, conductor, does not return, and Erich Leinsdorf, an assistant conductor last year, becomes a conductor. Fausto Cleva, chorus master last season, is now assistant conductor.

Although there will be no new works added to the repertoire, there will, as announced, be revivals of Gluck's 'Orfeo' with a new production and mise-en-scene; Verdi's 'Falstaff'; Charpentier's 'Louise'; Mussorgsky's 'Boris Godunoff'; Massenet's 'Thaïs', and Beethoven's 'Fidelio'. Forty-seven operas are listed in the repertoire, but Bellini's 'Norma', Halevy's 'La Juive', and Offenbach's 'Les Contes d'Hoffmann' are not on the list.

The Complete Personnel

The full list of the company's personnel follows:

SOPRANOS: Lina Aimaro, Josephine Antoine, Rose Bampton, Pearl Besuner, Natalie Bodanya, Vina Bovy, Hilda Burke, Maria Caniglia, Muriel Dickson, Philine Falco, Marita Farrell, Mafalda Favero, Susanne Fisher, Kirsten Flagstad, Dusolina Giannini, Margaret Halstead, Helen Jepson, Irene Jessner, Marjorie Lawrence, Lotte Lehmann, Dorothee Manski, Queenie Mario, Zinka Milanov, Grace Moore, Marisa Morel, Eide Norena, Rose Pauly, Lily Pons, Elisabeth Rethberg, Bidu Sayao, Maxine Stellman, Grete Stueckgold, Charlotte Symons, Rosa Tentoni, Thelma Votipka.

MEZZO-SOPRANOS AND CONTRALTO: Karin Branzell, Lucille Browning, Bruna Castagna, Doris Doe, Anna Kaskas, Kathryn Meisle, Helen Olheim, Ira Petina, Risé Stevens, Gladys Swarthout, Enid Szantho, Kerstin Thorborg, Gertrud Wettergren.

TENORS: Max Altglass, Paul Althouse, Jussi Björling, Arthur Carron, John Carter, Charles Hackett, Carl Hartmann, Frederick Jagel, Jan Kipura, Charles Kullmann, Karl Laufkoetter, René Maison, Giovanni Martinelli, Nino Martini, Galliano Masini, Nicholas Massue, Lauritz Melchior, Giordano Faltrinieri, George Rasely, Sydneay Rayner, Armand Tokatyan, Erich Witte.

BARITONES: Richard Bonelli, John Brownlee, George Cehanovsky, Louis D'Angelo, Donald Dickson, Wilfred Engelmann, Arnold Gabor, Daniel Harris, Julius Huehn, Herbert Janssen, Carlo Morelli, Hans Hermann Nissen, Friedrich Schorr, Carlo Tagliabue, John Charles Thomas, Lawrence Tibbett, Leonard Warren, Robert Weede.

BASSES: Herbert Alsen, Norman Cordon, John Gurney, Virgilio Lazzari, Emanuel List, Pompilio Malatesta, Nicola Moscova, Ezio Pinza, Leon Rothier, Adolf Vogel, James Wolfe.

CONDUCTORS: Artur Bodanzky, Erich Leinsdorf, Ettore Panizza, Gennaro Papi, Wilfred Pelletier, Karl Riedel.

ASSISTANT CONDUCTORS: Otello Ceroni, Pietro Cimara, Fausto Cleva, Riccardo Della, Antonio Dell'Orifice, Edorardo Petri, Karl Riedel, Giacomo Spadoni, Vittorio Trucco, Frederick Vajda, Hermann Weigert, Felix Wolfs.

CHORUS MASTERS: Fausto Cleva, Konrad Neurer.

STAGE DIRECTORS: Désiré Defrère, Herbert Graf, Leopold Sachse.

BALLET MASTER AND CHOREOGRAPHER: Boris Romanoff.

LIBRARIAN: Alfred Mapleson.

CHICAGO EDUCATORS SPONSOR MUSIC SERIES

Board to Cooperate with City Opera and Chicago Symphony in School Concerts and Opera

CHICAGO, Oct. 20.—Helen Howe, director of music in the Chicago public schools, has announced that the Chicago board of education in conjunction with the Chicago City Opera Company and the Chicago Symphony Orchestra Association will sponsor a series of seven Thursday evening opera performances and six Wednesday afternoon symphony orchestra concerts during the current season for students, principals, teachers and employees of the school system.

Seven operas will be presented in the Board of Education Series, on Nov. 3, 10, 17, and 24 and Dec. 1, 8 and 16. This series was first organized last year. The Young People's Concerts for grade and high school students will begin on Nov. 17 and are to be heard the third Wednesday of each month for six weeks. These programs at Orchestra Hall will be arranged by Miss Howe and Frederick Stock, conductor of the Chicago Symphony.

CHICAGO CITY OPERA SELECTS SIX CASTS

Company Announces Artists Who Will Be Heard in Operas During Opening Week

CHICAGO, Oct. 20.—The complete casts for the operas to be given during the opening week of the Chicago City Opera Company's 1938 season were announced recently. Opening with Verdi's 'Otello', on Saturday night, Oct. 29, the opera will present the following during opening week: 'Aida', Monday night; 'Die Meistersinger', Wednesday night; 'La Gioconda', Thursday night on the special board of education series; 'Rigoletto', Friday night; 'Samson and Delilah', Saturday afternoon, and 'Madama Butterfly', Saturday night.

In addition the Opera Company will sponsor a performance of the Littlefield ballet on the night of Oct. 30. The program for this event is 'Moment Romantique', to music by Chopin; 'Fairy Doll', by Bayer, and 'Barn Dance'.

Artists to Make Local Debuts

The complete casts for the operas are as follows: 'Otello', Helen Jepson, Mari Barova, Giovanni Martinelli, Lawrence Tibbett, Giuseppe Cavadore, Kenneth Morrow (debut), Sandro Giglio, and Mark Love.

'Aida', Dusolina Giannini (debut), Bruna Castagna (debut), Giovanni Martinelli, George Czaplicki, Giuseppe Cavadore, Virgilio Lazzari, and Mark Love. 'Die Meistersinger', Maria Reining (debut), Sonia Sharnova, René Maison, Joel Berglund (debut), Adolph Vogel (debut), Mark Love, Reinhold Schmidt, Sandro Giglio, Douglas Beatie (debut), John Macdonald, Daniel Harris (debut), Anthony Marlowe (debut), Emanuel List, Giuseppe Cavadore, Richard Schreiber and Kenneth Morrow.

Anna Leskaya and Joseph Bentonelli will sing in 'La Gioconda'. Other members of the cast are Ada Paggi, Eleanor LaMance, Carlo Morelli, Virgilio Lazzari, Daniel Harris, Giuseppe Cavadore, and Richard Schreiber.

Lawrence Tibbett will sing the role of Rigoletto, and Hilde Reggiani, coloratura soprano, will make her debut as Gilda in this opera on Friday night. Mari Barova, May Barron, Armand Tokatyan, Virgilio Lazzari, Mark Love, Phillip Culklin (debut), and Linda Grob will be in the cast.

'Samson and Delilah' is cast as follows: Bruna Castagna, René Maison, Jean Fardulli, Mark Love, Giuseppe Cavadore, Sandro Giglio, Douglas Beatie, Daniel Harris, and Jason Whiteney, Jr., taking the role of the 'boy.'

The cast for 'Madama Butterfly' includes Maria Reining, Ada Paggi, Itza Kiscely, James Melton (debut), George Czaplicki, Giuseppe Cavadore, Sandro Giglio and Douglas Beatie.

POSTPONE FESTIVAL

Annual Westchester Event Fears Competition with Worlds Fair

WHITE PLAINS, N. Y., Oct. 20.—The prospect of competition with musical events at the Worlds Fair, as well as recurring deficits have prompted the announcement by the Westchester Musical Festival Association that its festival scheduled for next May in the Westchester County Centre, will be postponed for a year.

The fourteenth annual festival given last May incurred a deficit which was

met by the association. Until four years ago all losses were met by the Westchester County Recreation Commission and interested individuals. The association was formed at that time.

WASHINGTON CHOSEN AS CONVENTION CITY

Two Music Associations, Society and 'Sinfonia' to Meet in City During December

WASHINGTON, D. C., Oct. 20.—Washington will be host to a conclave of musicians from all over the country during the week beginning Dec. 26, when representatives and delegates to four important musical groups will assemble there.

The Music Teachers' National Association, the National Association of Schools of Music, the American Musical Society, and Phi Mu Alpha musical fraternity—better known as 'Sinfonia', will fill the week with a series of music events that are calculated to draw a record attendance to the capital city.

For the annual meeting of the sixty-second year of the M.T.N.A., president Edwin Hughes has announced a comprehensive program. The first general session of the association is scheduled to begin on Dec. 28, at 1:30 p.m. At 4:00 o'clock Mrs. F. D. Roosevelt will receive the M.T.N.A. members and members of the three other associations at a reception at the White House. That evening at 8:30 o'clock delegates to the four associations will be tendered a complimentary concert by the National Symphony under Dr. Hans Kindler.

Dec. 29 opens with another general session at 9:00 a.m., the afternoon being given over to forums in string and chamber music, piano and voice, presided over by distinguished musicians. At 4:00 p.m. at the Library of Congress, delegates will visit an especially arranged exhibit of musical manuscripts arranged by Harold Spivacke, chief of the music division at the Library of Congress and also chairman of the Washington local committee. Also at 4:00 p.m., at the Washington Cathedral, a session for organists will be held which will include an organ recital by Palmer Christian. At 7:30 in the evening at the Hotel Mayflower occurs the annual banquet in which the four associations will unite, with a speaker of national prominence giving the principal address and a short musical program arranged by members of the Washington local committee.

Joint Sessions to Be Held

On Dec. 30, the general session at 9:00 a.m. will be a joint session of the M.T.N.A. and the American Musical Society. The annual business meeting of the M.T.N.A. is scheduled for 11:00 a.m. the same forenoon. In the afternoon Max Schoen of Carnegie Institute of Technology, chairman of the M.T.N.A. committee in psychology of music, will preside over a symposium on the psychology of music. At 3:30 p.m. an extensive discussion will be held on the various bills pertaining to music that are to be presented to the convening Congress. That evening at 8:30 o'clock at the Library of Congress, the Budapest String Quartet will play. Saturday will be left open for sightseeing.

Included in the program will be sessions devoted to the creation of closer unity between the M.T.N.A. and the numerous state and civic music teachers' associations, presided over by Edith Lucille Robbins of Lincoln, Nebr., chairman of the M.T.N.A. council of state presidents.

'ANDREA CHENIER' OPENS SAN FRANCISCO OPERA SEASON

Gigli Returns After Eight-Year Absence—Mafalda Favero Makes Debut in 'Don Giovanni'—Many Newcomers to City Heard and Favorites Return

By MARJORIE M. FISHER

SAN FRANCISCO, Oct. 18.

THE 1938 opera season opened in San Francisco's War Memorial Opera House on the evening of Oct. 8. The opera was 'Andrea Chenier' and it marked the return after eight years of Beniamino Gigli to the San Francisco opera stage. Chenier was the role in which he made his San Francisco debut. With Gigli on this occasion were Elisabeth Rethberg and Richard Bonelli, who won many of the honors of the evening by virtue of his finely sung and finely acted characterization of Gerard. Mme. Rethberg's singing has seldom been more beautiful than on this occasion in the role of Madeline.

Gigli Cordially Welcomed

The tenor had lost none of his old artistry during the period of his absence from the American scene. With Mme. Rethberg in the second act and in subsequent arias, one heard much of the old Gigli. Both the tenor and soprano were cordially welcomed at their first entrance and Mr. Bonelli drew cheers with the 'Nemico della patria'. Giving excellent performances of lesser roles were Doris Doe, Lina Kroph, Max Lorenzi, John Howell, Ludovico Oliviero, George Cehanovsky, Louis d'Angelo, Arnold Gabor, Norman Cordon and Zelda Nerina.

Gaetano Merola kept the performance going at a good pace and Armando Agnini managed the stage scenes effectively. The chorus knew its stage business better than in times past and the ballet's initial work was auspicious, although it will take subsequent performances to reveal the degree of professionalism achieved by dancers and chorus. Every seat and all available standing room was occupied and there were no late arrivals.

Reiner Leads 'Don Giovanni'

The season stepped into its stride with 'Don Giovanni' on Oct. 10. It was the first time the San Francisco Opera had staged this work and no effort was spared in casting or staging to make it an unalloyed delight, and so it proved—thanks not only to the singers, but to the orchestra and to the expert conducting of Fritz Reiner.

Ezio Pinza was the Don Juan. He looked the part, acted it to the hilt, and sang it in his best voice and most captivating vocal manner, especially in the 'La Ci Darem' duo with the bewitching Zerlina, played and sung in sparkling style by Mafalda Favero who was making her American debut.

Favero Highly Praised

Both in the 'Don Giovanni' and in the title role of 'Martha' this newcomer proved an ideal opera soubrette. She is petite, pretty, and an excellent actress. She is also an expert vocalist. The voice is not typically Italian, but it is bright, fluent, and capable of a variety of nuance. In short, Miss Favero has that quality rare among opera singers—artistic finesse.

Making San Francisco debuts in this opera were that excellent baritone-character actor, Salvatore Baccaloni,

Mafalda Favero, who made her debut in 'Don Giovanni' is here seen as Martha, which she is scheduled to sing later in the San Francisco Season



In 'Andrea Chenier': Beniamino Gigli on Stage. Insets, Elisabeth Rethberg and Richard Bonelli

'Martha' and 'Die Meistersinger' Also Given—Rethberg, Bonelli, Pinza, Kullman, and Thorborg Sing—Merola, Papi and Reiner Conduct First Four Operas

Otherwise the cast was the same—and the performance was, on the whole, better than the first. Gigli again sang Chenier. Mr. Tagliabue's baritone proved to be of an excellent quality. All the audiences have exceeded the seating capacity of the Opera House.

Stignani and Ziliani in Debuts

The debuts of Ebe Stignani, soprano, and Alessandro Ziliani, tenor, were made on Oct. 17 in 'Cavalleria Rusticana'. Mme. Stignani's voice proved to possess a wide range, depth, volume, and to be of a rich dark timbre. She lacked histrionic ability.

Ziliani as Turiddu was a real find, both as actor and singer, and he employed his voice in forthright and virile manner. Doris Doe made a conspicuously good Lola, and Carlo Tagliabue and Thelma Votipka were thoroughly satisfactory. The chorus sang heartily and knew its stage business well. Armando Agnini had also made improvements in the scenery.

But it was the 'Don Pasquale' performance on the same program that was the artistic triumph. With Salvatore Baccaloni in the title role, giving one of his impeccable comedy characterizations, and Mafalda Favero, as the sparkling-voiced, laughing-eyed Norina, with Richard Bonelli as an especially sauve Doctor Malatesta, the performance had an enchanting gayety which made it vie with 'Don Giovanni' for first honors thus far. In addition Dino Borgioli helped the fun along by making a dashingly romantic figure of Ernesto, and Ludovico Oliviero was excellent as the notary. Gennaro Papi conducted, and while there were lapses and differences between stage and orchestra pit, they were not sufficient to spoil the general impression of excellence.

MUSIC CLUBS TO MARK VISIT OF PRESIDENT

Mrs. Ober to Be Guest of Honor at Forum Luncheon of New York Federation—To Attend Powell Recital

A luncheon forum on Oct. 29 at the Hotel Great Northern will open three days of festivities by the New York Federation of Music Clubs in honor of the visit of Mrs. Vincent Hilles Ober, president of the National Federation, with the topic "What's the Matter with American Music?" Oscar Thompson, critic of the New York *Sun* and Editor of MUSICAL AMERICA will lead the forum discussion. Mrs. Edmund H. Cahill, new president of the New York Federation, will preside over the festivities.

The Virginia Federation of Music Clubs and the Virginia Society in New York will co-operate with the New York Federation in a tea and reception for Mrs. Ober and John Powell, pianist and composer from Virginia, at the Great Northern on Oct. 30. Mrs. Ober will attend Mr. Powell's piano recital in Carnegie Hall on Nov. 1 with a party of music club members.

Hofmann to Aid Philharmonic-Symphony Fund

Josef Hofmann will be piano soloist with the New York Philharmonic-Symphony conducted by John Barbirolli in a special concert on Dec. 19 for the benefit of the Pension Fund of the orchestra. Mr. Hofmann will play Beethoven's 'Emperor' Concerto.

N.F.M.C. WILL OFFER ADDITIONAL AWARD

Community and Co-operative Concerts to Sponsor Tour of Contest Winner

While announcing the heaviest registration for the biennial young artists' contests of the National Federation of Music Clubs, Mrs. Ruth Haller Ottawa, contest chairman, said that she expected a new impetus because of a new prize which has been offered in addition to the \$1,000 for the winner in each classification customary for a number of years, as well as the privilege of an appearance with the Philadelphia Orchestra offered by the Schubert Memorial to the outstanding instrumentalist.

This new award is an introductory tour, which has been offered by Community and Co-operative Concerts to

the winner who, in the opinion of representatives in that organization, has the necessary qualifications which would seem to merit such a tour. The young artist selected will be adequately paid.

Final Contest in Baltimore

Peabody Conservatory of Music in Baltimore will be the scene of the finals now in progress in forty-eight states, Alaska and the Canal Zone. The contest finals will be held at the close of the twenty-first biennial convention in Baltimore from May 16 to 22, 1939. Semi-finals have been set for Saturday, May 20, and the finals for Monday, May 22, when the finalists will furnish the major portion of the program for the final concert of the American Music Festival. Winners in the piano, violin and voice divisions will be featured at this time.

Worcester's 79th Festival Ends Triumphant

'Rigoletto' with Antoine, Hackett, Weede, Gurney and Browning Is Closing Event of Successful Week—Bidu Sayao Star of Artist's Night—Bauer Plays Brahms—Children Applaud Special Concert

By FRANCES Q. EATON

WORCESTER, Oct. 9.

A DISTINGUISHED culmination to a successful festival week was the performance of 'Rigoletto' last night in the Municipal Memorial Auditorium, the sixth event of the seventy-ninth Worcester Music Festival. Opera night is well on the way to become a festival tradition, at least by public demand, for the Saturday night audience has grown to be the largest, and the interest is so keen that a public dress rehearsal on Friday morning has been instigated. The greatest audience ever to be recorded in festival history, about 3,600, including standees, saw the evening performance, and 1,200 were estimated to be present for the dress rehearsal. This brought the total attendance to about 17,500, a figure slightly under last year's, due undoubtedly to the partial paralysis of transportation in the flood-stricken district.

Production difficulties also were increased by the New England calamity, but back-stage harassments were not evident in the evening performance, which went smoothly from beginning to end, under the capable ministrations of Alfredo Valenti on the stage. A cast which included the Worcester-born Charles Hackett and a pinch-hitter, Robert Weede, brought very graphically before an enthralled audience the melodrama and the music of Verdi's setting for the gruesome tale of court intrigue, wayward passions and grim revenge. All the more absorbing was this production for its auditors by reason of being sung in English—a point, which while still moot in other centres, is definitely settled as far as Worcester is concerned. That they like to follow the involvements of an obscure plot and the conversations developing it, in their own language, has been proved to everybody's satisfaction—even to the singers, several of whom are thus required to re-learn their roles.

Ovations for Principals

Of the cast listed below, the first five singers are members of the Metropolitan Opera; the last four are Worcester singers:

Gilda.....	Josephine Antoine
The Duke.....	Charles Hackett
Rigoletto.....	Robert Weede
Sparafucile.....	John Gurney
Maddalena.....	Lucille Browning
Monterone.....	Glenn Darwin
Giovanna.....	Mary Louise Beltz
Borsa.....	Archie Pullan
Count Ceprano.....	Doris Johnson
Count Ceprano.....	Arthur W. Backgren
Marullo.....	Dr. L. Ainsley Bennett

Mr. Hackett had a special ovation by reason of his return to Worcester, where he had not sung since 1926. The fine artistry with which he always imbues his characterizations again manifested itself in polished acting, a superb sense of style and winning stage presence. Singing over a bad cold, he had saved himself at dress rehearsal, and only a slight tension in the upper voice was noticeable at the evening performance, which otherwise had vocal freedom and resonance.

Miss Antoine was a pretty and appealing Gilda. Her 'Caro Nome' was charmingly sung, pure in quality and



Harold Bauer,
Tuesday's Soloist



Right: Bidu Sayao,
Star of "Artists' Night"



Albert Spalding,
Soloist at the
Opening Concert

Mme. Sayao's Photograph by
Worcester Telegram & Eve.
Gazette

intonation, and her duets with Rigoletto were especially well done. It would have been better had she avoided the unnecessary pitfall of a high E after her exit into the cottage, but it was a small fly in otherwise clear amber.

To Mr. Weede, for his moving portrayal of the jester, went a lion's share of the approbation. New to the festival, he had been called in by reason of the sudden summons of Donald Dickson to

PRINCIPALS IN 'RIGOLETTO'

Right: Charles Hackett at His Dressing Table, Making Up for the Role of the Duke

Below: Rigoletto and Sparafucile Talk It Over in Intermission: Robert Weede

(Right) and John Gurney



Hollywood. He made for himself a good-sized place in Worcester's affections by the genuine intensity of his acting, and by his big voice, weighty in substance and warm in tone, intelligently used.

Mr. Gurney, who was delayed in arrival until the middle of the dress rehearsal, found himself the only one singing Italian in the third act that morning, and accomplished the task of learning his role in English before Saturday night. Consequently the evening audience noticed no disturbing elements in



Worcester Telegram & Eve. Gazette



Right: Josephine
Antoine as Gilda

though his opportunity to shine was confined to the first act, Monterone's later appearance having been eliminated. Miss Beltz's small role was capably done. There was also loud local approval of the four Worcester singers and the chorus, necessary and efficient units in the whole. At the end of the evening, Mr. Stoessel and Mr. Valenti joined the artists on the stage and received the tribute due to them as the *dei ex machina*.

TUESDAYS PROGRAM ABUNDANT
Last year's innovation, saving the large

Stoessel Conducts Brahms 'Requiem' with Maxine Stillman and Lansing Hatfield as Soloists—Agnes Davis, William Hain and Glenn Darwin Sing in Rachmaninoff's 'The Bells'

choral work of the festival for Thursday night and preceding it with two programs of more diversified character, had apparently met with satisfaction and was repeated this year. Tuesday night's event was similar in character to Monday's (already reported), but the chorus had a larger share in the proceedings. It was a program well devised to occupy the spot before the next day's comparative relaxation, for it was crammed with interesting and ingratiating elements, each of which demanded exclusive attention, and an assimilation period afterwards was a blessing. Vaughan Williams's 'Toward the Unknown Region' for chorus and orchestra; Harold Bauer playing the Brahms B Flat Piano Concerto; Rachmaninoff's 'The Bells' and the 'Dance of the Seven Veils' from Strauss's 'Salomé' formed the abundant list.

Vaughan Williams's work had been given in 1933, and was again a welcome vehicle for expressive choral singing. Based on the poem by Walt Whitman, it wraps in richly textured music the moods of mystery, terror, awe and exultation experienced by the lonely soul venturing "where neither ground is for the feet nor any path to follow." The rapt contemplation of mysteries beyond human comprehension are nobly embodied in music of sensitivity and the sombre hues the composer blends so masterfully. After the brooding introspection of the first four verses, the final burst of confidence and joy in both text and music made an overwhelming climax. This was one of the chorus's most distinguished accomplishments, for it sang with fine fervor, due regard for subtle shadings, and excellent quality and balance of tone.

Bauer and Brahms

Harold Bauer had not appeared at the festival since 1915, and the Brahms B Flat had been even longer absent—1897 marked its only previous performance. Both the artist and the music had a tumultuous "welcome back", and Worcester listeners rejoiced in the opportunity to hear this splendid musician in one of his most inspired moods. All of Mr. Bauer's well known qualities of musicianship were displayed throughout the work, though for one listener, the tender poetry of the third movement was the outstanding felicity. Harry Fuchs played the 'cello solo sensitively, and Mr. Stoessel conducted the orchestra in a sympathetic accompaniment. Mr. Bauer, although urged by insistent applause, played no encores. It may be supposed that certain difficulties attending his performance were responsible for this, for it had been learned that his wife was very ill, and, on the day of the concert, his piano had not arrived, so that he was obliged to use a local instrument of different make.

'Bells' Soloists Hailed

After intermission, Agnes Davis, William Hain and Glenn Darwin took their places on the platform for the Rachmaninoff work, which had not previously been heard in Worcester. It charmed the audience with its wealth of color and movement and the differences in timbre and hue used to designate the variety of the bells. Styled a symphony, its four movements are divided as Poe's poem touches on four different aspects of the sound and meaning of bells. The soloists were peculiarly well selected for these different tone qualities. Mr. Hain allotted the silver bells, voiced his music with a silvery chime which suited the shimmer of the first movement excellently; Miss Davis sang with a floating, rounded quality which enhanced the tale of the "mellow wedding bells, golden bells"; Mr. Darwin lent appropriate dark (Continued on page 7)

FESTIVAL PERSONALITIES



Hamilton B. Wood,
President of the
Festival Association



Right: Albert Stoessel,
Conductor, with His
Father, A. Stoessel, Sr.



Agnes Davis, Soprano,
and Walter Howe,
Associate Conductor
and Organist



Alfredo Valenti,
Stage Director



Scipione Guidi,
New Concertmaster



Photographs by Quaintance Eaton

"Uncle Joe" Priaulx,
of Carl Fischer's,
and
Lucielle Browning,
Contralto

Worcester Festival

(Continued from page 6)

vocal color and robust tone to the final "mammoth bells". The "scherzo", mad clangor of the "brazen alarum bells", was spiritedly done by the chorus. It was a triumph for the festival forces and the soloists. Miss Davis was making her festival debut; Messrs. Hain and Darwin had appeared the evening before. In conclusion, Mr. Stoessel led his experienced orchestra in a rousing performance of the Strauss dance.

Wednesday's concert for "young folks" uses into an increasingly important place each year. The audiences of tomorrow are beginning their good listening today, and on this occasion found great delight in the entire event. Mr. Stoessel called for individual demonstrations of the woodwind and brass instruments, making explanatory and genial remarks the while. He used an arrangement by Richard Korn of the quintet from "Die Meistersinger" and a Georges Barrère arrangement of Guion's "The Harmonica Player" to show off the winds; the Prelude to Act III of "Lohengrin" to give the brasses a chance. Other works greatly enjoyed were Dvorak's "Carnival" Overture, Dinicu's "Hora Staccata", Balfour-Gardiner's "Shepherd Fennel's Dance" and the Introduction and March from Rimsky-Korsakoff's "Coq d'Or".

"Oratorio Night" Impressive

"Oratorio Night" as Thursday might be called, had for its substance the Brahms "Requiem", not heard since 1924, with Beethoven's Fifth Symphony as the advance guard. The glorious Brahms work gave the chorus its most monumental task of the week, and introduced two excellent young soloists: Maxine Stellman, of the Metropolitan Opera, who had been heard in 1936, and Lansing Hatfield, who replaced Donald Dickson on short notice.

From the "Blessed are they that mourn", throughout the first six movements, the chorus sustained itself well, singing the mighty fugal portions rather better, however, than other passages which call for long, sustained breath. Pitch, attack and ensemble and balance of parts were in the main scrupulously cared for and emotional investiture of the text was satisfactorily accomplished. But at the last, the burden of previous concerts, rehearsals and the tension of the performance undoubtedly tired throats and ears, and the intonation suffered. The chorus is a large one—the 300 reported in the last issue might have been a bit of wishful thinking, since more closely cohesive work might be obtained were there fewer than the actual 450, a somewhat unwieldy group which makes acoustical problems and the question of pitch more complicated.

Individual triumphs were in store for the soloists. Mr. Hatfield, a comparatively recent entrant in larger musical spheres, was deemed a festival "find", and possesses talent that will bear watching in the fu-



Maxine Stellman and Lansing Hatfield,
Soloists in the Brahms 'Requiem'

ture. Although it was his first essay at the Brahms, he sang his solos in the third and sixth movements with the composure of a veteran, and with evident musicianship and intelligence. His voice is a rich bass-baritone, mellow in quality, flexible and true throughout its range, and he was equal to both the musical and the dramatic demands of the solos.

Miss Stellman conquered the cruel test-suit of "Ye who now are sorrowful" with ease and certainty, and betrayed no evidence that it was also her initial experience in the work. Warmth of voice and the capability to sustain long phrases over the breath made hers a fine accomplishment of the "celestially serene" solo. Both singers and Mr. Stoessel were called to the stage many times to acknowledge the applause. The performance of the Beethoven Symphony, earlier in the evening, had also won plaudits for its justness in matters of tempo and attention to both large-scale and detailed values.

Bidu Sayao for "Artist's Night"

An audience of 3,300 gathered on Friday night to welcome a new festival artist, Bidu Sayao, soprano of the Metropolitan Opera. From her first appearance on the stage, the great throng and the chorus warmed to her charming personality, and as she continued to display the facets of a subtle and distinguished art, the applause assumed a crescendo character. Her initial group, with orchestral accompaniment, began with "Zeffirelli Lusinghieri" from

Mozart's "Idomeneo", sung with exquisite nuance and the spinning, purling tone which is one of this soprano's most precious possessions. Brilliantly sung were the Gavotte from "Manon" and the Waltz from "Romeo and Juliet", after which the demanded encore was the "Laughing Song" from Auber's "Manon Lescaut".

After intermission, Miss Sayao returned with her accompanist, Milne Charnley, and completed her conquest of the audience with seven songs and four encores. The high point of the group for the listeners was Buzzi-Peccia's "Colombetta", with its birdlike trills, although evident pleasure was shown for the other works: Blas de Laserma's "El Jilguero con pico de oro"; Chopin's Mazurka ("Maiden's Wish"); Liszt's "Comment disaient-ils"; Koechlin's "Si tu le veux"; the old English "My Lovely Celia" and Vené's "The Rats".

Of the encores, the second was sung to the chorus, as per tradition, and Miss Sayao chose Liza Lehmann's "The Cuckoo" to further enchant the Worcester singers. Mozart's "Cradle Song", the song attributed to Marie Antoinette, and an appropriate closing piece, Ernest Charles's "When I Have Sung My Songs" rounded out an evening of musical delight for the festival audience.

Curtains and Congratulations

Chorus and orchestra also had their share in the program, which opened with three Johann Strauss pieces; the Overture to "Fledermaus", the "Pizzicato Polka" and

METROPOLITAN GUILD HOLDS FIRST MEETING

Johnson Outlines Plans for Season— Rehearsal of 'Falstaff' to Be Held for Guild Members

The Metropolitan Opera Guild held the first meeting of its fourth season on the afternoon of Oct. 11 at the Hotel Pierre, with Edward Johnson, general manager of the Metropolitan Opera Association, as guest of honor, and with Mrs. August Belmont, chairman of the guild, presiding. Mrs. Belmont announced that more than 600 people had been added to the guild's membership.

Mr. Johnson outlined the season's plans and told guild members that a special rehearsal of Verdi's "Falstaff", which will be revived this season for the first time since 1925, will be held for them on Dec. 12. He said that 100 ballet applicants had been selected by Metropolitan Opera ballet school instructors to await final approval by Boris Romanoff, new ballet master of the opera.

Mrs. William F. Gibbs, chairman of the Layman's Opera Course, announced that more than 150 people had enrolled

the choral arrangement of "Tales from the Vienna Woods". The familiar "Sorcerer's Apprentice" ended the first period. After Miss Sayao's last encore, the chorus demonstrated its relief from strain and did its best singing of the week in Noble Cain's somewhat conventional a cappella work, "The Music of Life". Singers and orchestra joined for the stirring finale, the choral version of Sibelius's "Finlandia", after which it was a matter of long and loud applause, mutual congratulations, and the customary speech by Mr. Stoessel to the chorus after the curtain had closed. Although the audience was an enormous one for the big hall, the little hall behind the stage remained closed, another evidence that the flood had affected attendance.

With all emergencies triumphantly met, the festival association, of which Hamilton B. Wood is president, and the musical forces under Mr. Stoessel had reason to compliment themselves on a monumental task well accomplished. To a reviewer privileged to remain through the entire week, and to attend the many rehearsals as well as the social events which enliven leisure hours, a closer acquaintance with festival operations and personalities is conducive to growing admiration and respect for the manner in which the large undertaking is carried out. Worcester is justly proud of maintaining a festival of the traditional and contemporary importance of this one, and should safely be able to look forward to next year's celebration of an eightieth anniversary.

for the five lectures to be given by Olga Samaroff-Stokowski, assisted by Joseph Battista at the piano. Mrs. Herbert Witherspoon, director of the guild, said that as a result of requests from communities outside New York, chairmen have been appointed to take charge of this branch of the guild's activities. She said that the guild's radio program would be broadcast on Thursdays from 6 to 6:15 P.M. over station WEAF and the Red Network of the National Broadcasting Company, beginning on Thanksgiving Day. John Carter, tenor, one of the winners of the Metropolitan auditions of the air last year, sang Meyerbeer's "O Paradiso" from "L'Africaine" Speaks's "Morning" and Massenet's "Rêve" from "Manon".

Collection of Admissions Taxes Increases

WASHINGTON, Oct. 20.—The Internal Revenue Bureau reports that in the past fiscal year ended on June 30, 1938, \$27,351,710.01 was collected in taxes on admissions to opera, concerts and similar entertainments to be compared with \$26,027,960.02 in the preceding fiscal year ended on June 30, 1937—an increase of 5.1 per cent. A. T. M.

Are There American Composers?

"Young Art Personal Rather than Original" Says European Conductor in Our Defense

By HERMANN SCHERCHEN

I

IN Europe opinions are held about musical life in America which no longer hold water when compared with the facts! Great surprise was occasioned first by the extraordinarily high standing in technical ability of the chamber music societies and orchestras which came to Europe. But their performances were thought to be the exception, until the music for American movies more than once displayed a precision and beauty which again seemed extraordinary. Then came reports to the effect that first-rate European artists had no success in the United States, and that a perfection and a beauty of tone were demanded of violinists and pianists there, which the artists in question did not always have at their command, but made up for in "deep feeling" and "great expression". . . And then suddenly concerts with American compositions bear out the fact that also in composing in America the norm is now a high level of technical achievement, such as we often find wanting in our young composers. Indeed, ten orchestral and chamber music works, which were performed in Braunschweig and over the Zurich radio, could boast an artistic excellence, such as none but French Academic standards always insist upon. In not one of the American compositions did any of the performers complain that his part was "unplayable." It was shown further that all this was music to be taken seriously; personal artistic talents of a high order matched the excellent quality of technical composition. This significant fact struck me as important enough to speak out as mediator for the American works, in order to give an unprejudiced view of the American method of composing.

Works Stamped with Personality

The most important characteristic of this young art of composing is that all works—without seeming "original" in a broad literal sense—are personal. This fact is all the more astonishing, since we Europeans have long been governed by that confusion of terms which centered around the word "originality" and as a result of which under the term "individuality" we often understood only something which was outwardly new. But which is the more important achievement of the artist: being "original" and seeking something new, or seeing the old and familiar in new relationships so "personally", that it suddenly reveals powers which it was not known to possess?

Was Beethoven more significant in his "original" haranguing of the listener at the beginning of the Fifth Symphony or in his formulation of the melody of the 'Freude schöner Götterfunken' ('Praise to Joy, the God-descended') (in this attempt, in which he was limited to the five-part range of the speaking voice, to form a theme which everyone can join in singing, which everyone can immediately repeat)? The "joy theme" is only the more personal achievement of Beethoven; but has it not deeper

meaning than that alarming throb which opens the Fifth, the "originality" of which could perhaps have been achieved by another spirit of those excited times, just as Richard Wagner was able fifty years later almost to outdo its impression in the first chord of the 'Tristan' prelude—with other emotional values and intentions, to be sure?

II

We start with Bernard Wagenaar, a mature musician of Dutch descent, who writes in an independent expressionistic orchestral style with many motor as well as tonally stirring values. His Sinfonietta displays a personal variation of European and Russian elements of style, which has the freshness that distinguishes methods of expression being employed for the first time. This work, as in fact all the American compositions under consideration here, is especially noteworthy in that it never loses itself in pure problems of sound and form, which confuse the listener.

Roy Harris was commissioned to write his 'Time-Music' by the Columbia Broadcasting System of New York; it was to be played between broadcasts in place of the intermission chimes. Accordingly it comprises musical selections of one, two, three, four, five, and six minutes duration, respectively. The 'Six Minute Music', which we played, is so conceived, that, despite continuous gradual increases in the values of the notes while the time remains the same (!), the work moves along without interruption (semiquavers become four eighths, these become fourths, and the fourths finally half notes). The march theme which follows consolidates all these progressions in the manner of a hymn. It is again characteristic of this work, that despite its linear style it does not let problems of method take precedence over musical content.

In 'The Supper at Emmaus'—a symphonic poem after Rembrandt's famous painting—Bernard Rogers succeeds with simplified means in expressing in a very personal, immediately comprehensible form the musical response which Rembrandt's painting evoked in him. This music, too, which blends impressionistic painting in sound, expressionistic outbursts of melody and agglomerations of dramatic gestures and emotions, holds the attention from the first note to the last.

Merit of Concise Dimensions

It is necessary here to call attention to a characteristic of the American compositions, which assumes even greater significance when we recall that even such a great musician as Wilhelm Furtwängler in his new piano concerto does not hesitate to give this work a length which requires more than an hour for its performance. What audience has the power to comprehend so much! Hindemith's 'Mathis der Maler' is another case in point: the première, which lasted almost five hours, well nigh exceeded the bounds of the listener's receptivity. . . All the American works under consideration here have in common that naïveté of first conceptions, which never overestimates or overexerts

HERMANN SCHERCHEN

the listener. The fact that their concise dimensions correspond to the degree of artistic power which is peculiar to the various composers works out most favorably: the concert-goer really hears these works out!

Aaron Copland was also commissioned to write his 'Music for Radio' by the Columbia Broadcasting System. Its brilliant composition requires a masterly reading: he skillfully alternates rhythmically stirring parts with tonally charming and melodically interesting ones. The 'Music for Radio' is occasional music in the best sense of the word; it utilizes the possibilities of a musical nature which are peculiar to radio just as skillfully as it does justice to the higher artistic demands and the stipulation for good entertainment of the audience.

The première of David Diamond's 'Heroic Piece' was a significant musical event: this twenty-three-year-old pupil of Roger Sessions and Nadia Boulanger has succeeded in combining the sureness of style of Stravinsky and the French lucidity of the musical aesthetic views of Nadia Boulanger with his own temperament, which is as expressive as it is lofty. Diamond's work is written for small orchestra, but several times it achieves the sonority of large tutti and successfully contrasts solo melodies of the winds with the singing in unison of the whole orchestra.

Free from Bombast and Exaggeration

Herein, too, we find exemplified an essential characteristic of American music of today: it is never bombastic and has at bottom such a highly developed sense of reality that it always is able to meet the given material conditions without becoming exaggerated. Unquestionably the influence of the many years of study of the younger American composers in Paris or Rome plays a role here; but it must be emphasized, that in none of the works do modern Italian or Frenchified, post-Debussy influences determine the essence of the composition; from these sources it would seem that they all derive only the Latin feeling for form.

Lazare Saminsky ('Still Pageant') displays the strongest national ties: he is of Russian descent, and exotic subjects, such as Oriental melismas, have an important part in his work. He is perhaps the most problematic of the composers whom we heard performed. His music is both more Western and more Eastern than that of his colleagues and often sketches its outlines in aphor-



Laub Juci

istic melismas of a very personal nature. His tone poems are based on poems by Shelley and Browning.

A Noteworthy Symphony

Howard Hanson's Second ('Romantic') Symphony occupies a unique position. For this reason, in contradiction to the original intention of performing in orchestral concert only examples—this is, single movements—of American music, it was decided to play the Hanson symphony, which requires about twenty-seven minutes, in its entirety. At first sight Hanson's music perhaps seems least personal; but closer analysis shows just the opposite to be true. It combines and varies the mannerisms of style and methods of composition which occur in such a unique manner, that the 'Romantic' Symphony suddenly turns out to be a noteworthy work which belongs in every first-class concert repertoire. It is highly commendable for its extraordinary power of persuasion, captivating beauty of tone, virtuoso as well as simple orchestral movement, and rich, well proportioned and highly expressive agglomerations and climaxes. It is not long before we are unable to say from what source this particular melodic form or that harmonic sequence or the predominant rhythm at first seemed to have been derived; after a few measures Hanson's personality puts a new face on everything and the strong features retain their potency to the end of the work. Perhaps this composition throws more light on the typically American characteristics of this new music than any of the others: it has that closeness to reality, that wholesome repose and moderation which prevent the author from going astray at any time, and all styles and epochs seem to be nothing more nor less than forms of musical speech for this people, by means of which it expresses its own self the more personally. Nothing in Hanson's symphony is externally new, and yet from the very first it does not imitate, but bears a "personal" stamp. It is this impartial attitude of a people towards every other people, its lack of prejudice and incorruptibility which open up new perspectives at the first note and produce dif-

(Continued on page 17)

MEPHISTO'S MUSINGS



Dear Musical America:

I think that the opening season ought to bring about a few campaigns for something or other, and I propose to start right off with a drive for the relief of oratorio singers. Not that they should be relieved from their jobs—oh, by no means!—or that they should join a bread line; that isn't the kind of relief I mean, and I hope none of them needs it. No, what I am campaigning for is a release from bondage—bondage that has held many an oratorio soloist silent and motionless—or squirming, according to degrees of temperament and self-control—on their chairs, in full view of the audience during the major part of a big work. Sopranos are particularly afflicted with this sort of stately role, and I have often pitied the poor ladies with the high voices as they sat politely and listened to baritones, tenors and contraltos warbling their lays more frequently, with long stretches of choral magnitude between. At last, the soprano's moment comes, and she "stands up and utters", as the native of Maine once described such an occasion. Coming to her work cold, so to speak, and usually having to employ the highest tessitura possible—oratorio composers had and still have elevated notions of the soprano voice—she is almost always at a disadvantage.

Watch and listen to the next performances you attend of the Bach B Minor Mass, the Brahms Requiem and 'Elijah', with particular reference to the soprano, if you don't sympathize with my campaigning. Or ask the sopranos. Of course, all the soloists in the Beethoven Ninth Symphony have the same handicap, and the Beethoven Mass, the Verdi Requiem and 'The Messiah' keep everybody pretty consistently busy, with stage waits not too desperately long.

* * *

The idea for my campaign originated at the recent Worcester Festival, where one of my imps sympathized with Maxine Stellman, who had the longest wait of all in the Brahms Requiem, and was resignedly mournful about it. Fortunately she didn't go on a stand-up or walk-in-late strike, as my imp in the audience feared she had, when she didn't appear at first on the stage with Conductor Albert Stoessel and Lansing Hatfield, who sang the two baritone solos. Mr. Stoessel had accorded an unexpected respite, with an intermission after Mr. Hatfield's first solo, and Miss Stellman thus walked fresh into her solo after the break. My imp, who had this campaign already planned to tell me,

believed that there must have been some thought transference in the matter.

But supposing the conductor doesn't want to grant such intermissions, or they are not practical in the particular oratorio concerned. What could be done? How about trap doors, to raise the soloist in question up to platform level just before she sings? It may smack of the theatrical, but my soul, which dwells in regions below and would delight in the longer presence there of beautiful soprano ladies, is gleeful over the prospect.

Of course, as I have noted, all oratorios don't make the same static demands on their soloists as these venerable ones mentioned. Contemporary composers sometimes get the full worth out of solo voices. Take for example Dett's 'Ordering of Moses' which was one of the Worcester Festival's opening guns. The solo quartet "stood up and uttered" individually at frequent intervals, although the soprano again had the least to do.

And, in connection with this oratorio my imp tearfully begs me to make restitution to a lady, who was accused in your last issue of diction trouble. The lady in question was Grace Leslie, and my imp assures me that it was a case of mistaken identity that her name was attached to any such criticism; says Miss Leslie's diction was immaculate, and blames the necessity for making a late train with copy and the fact that there were two 'L' ladies, for the confusion. Confound all such confusion, I say.

* * *

Are you a balletomane? Or just a ballet maniac? Personally, I have never relished that word balletomane. For some reason I associate it with horses—maybe its the "mane" part—but then I may have seen too much of the old "pony ballets" in the girlie girl shows of a now almost legendary past.

In my antiquarian way I like ballet. But I don't like ballet manners. Before me is a booklet appropriately bound in a scorching sort of red called 'Blast at Ballet' by none other than Lincoln Kirstein, of which there will be occasion to speak presently. But first I intend to have my own little "blast" and it is going to be directed at ballet audiences.

Not because they like the Russian Ballet better than the American Ballet but because they apparently don't like music! They are almost as bad as opera audiences in the way they applaud the stage show without any regard to what may be happening in the orchestra.

There are, of course, ballets and ballets, like operas and operas. Where opera is concerned, it is taken for granted that applause will interrupt performances of such works as 'Lucia', 'Il Barbiere' or 'Rigoletto'. But not 'Pelléas et Mélisande' or 'Tristan und Isolde'.

Similarly, I take it, there are ballets and ballets. Perhaps a work like 'Giselle' or 'Coppelia' is in a class with 'Lucia' or 'Rigoletto'. But Massine's 'St. Francis', with its interesting new score by Paul Hindemith, or his 'Seventh Symphony', which musically is Beethoven's immortal opus in its precise entirety, ought to be put with 'Pelléas' and 'Tristan'. Applause can be shrugged off as of small consequence in the one instance; it can make any musical listener fighting mad in the other.

I know perfectly well what some of the balletomanes will say. They do not go to ballet to hear symphony but to see dancing and miming. Let those who want symphony stick to Carnegie Hall. If this is to be accepted as the attitude of the onlooker, then choreographers do wrong in making use of important mu-

sic for their dance concepts. We can be sure that Massine personally has the highest respect for Beethoven. But if the satisfaction which some details of his 'Seventh Symphony' gives the eye is to result in any such lack of respect as

to love the dance, since, having started out in some instances as musicians, their conscientious labors in trying to separate the dance from music should have brought on a reaction against music in dancing. Maybe it has!

SCHERZANDO SKETCHES

By George Hager

No. 51



'Water Music' (But Not by Handel)

interruptive applause implies, the music used should be by some other composer than Beethoven—and not necessarily Boccherini!

Perhaps Lifar has the right idea in his 'Icare'. He uses only percussion instruments. If there must be applause in competition with the music, let it be against percussion! Or, if it is hand-clapping that is necessary while the show is going on, I would suggest that the Spanish cuadros flamencos be taken as a model—that is, everybody on the stage should clap out the rhythm for the dancers!

* * *

'Blast at Ballet', which carries as a subtitle 'A Corrective for the American Audience', is also a blast at critics. Kirstein makes a point when he says that "too many dance critics in America are not by experience or profession critics of dancing at all, but usually music critics who have been ordered by their editors to cover a given dance attraction as a scheduled 'musical' assignment." Critics of this sort, he contends, actually dislike what they must write about; and their interest, however active, remains entirely negative. There is something in this. I myself have heard music critics growl about having to review the dance, save as the dance had some preponderant musical aspect.

But when Kirstein comes to pointing examples he pounces not on one of the music critics who are required to undertake dance reviewing on the side, but on John Martin, New York's only full-time dance critic, who, so far as I know, has never been a music critic and nourishes no ambition ever to be one. Kirstein's blast at Martin has to do chiefly with what he contends is that critic's antipathy to theatrical dancing. This, by a curious bit of ratiocination, he attributes to the circumstance that Martin began his career as an actor. The attempt to separate dance from theatre, once he had become a critic not of theatre but of dance, made him an enemy, we are to believe, of dance-theatre. It would be interesting to apply the same sort of analysis to some of our music critics. It would appear that they ought

There's plenty of blast left for the Metropolitan Opera. You know of course that Kirstein was one of the founders of the American Ballet, which fared much better with the press and public when it was on its own than when it became allied with the Metropolitan. At the end of last season there came a definite parting of the ways and the great experiment was over. If you want to know all about "mothballs" and "museums" and "cracked gilt plaster" and "musty labyrinths" you will need to consult 'Blast at Ballet'. You may be surprised to find what a "cold-steel" person Eddie Ziegler is and that if you were operating a ballet you would shiver in his presence.

But if you were one of those who protested against the bungled dances in 'Bartered Bride' it might soothe your memory a little to learn that through lack of rehearsal with the orchestra the dancers were unaware of some cuts in the music. So it was that, just when they were approaching the climax of their dancing, the orchestra stopped. I, for one, didn't like the 'Bartered Bride' dances a bit, chiefly because they were at odds with the music, but I can't quite blame all of this on those cuts.

But what to me is the most remarkable part of 'Blast at Ballet' is Kirstein's defense of the American Ballet's unbelievable 'Orpheus'. If the critics had only known what it was intended to represent instead of having to guess! "We saw it," writes Kirstein, "as the eternal domestic tragedy of a man and his wife, with Love himself a male angelic embodiment, with real feather wings and real muscles for flying. . . . We saw Hell as a concentration-camp with flying military slave-drivers lashing forced labor; the Elysian Fields as an ether dream, a desiccated bone-dry limbo of suspended animation, and Paradise as the eternity we know from a Planetarium arrayed on the astronomical patterns of contemporary celestial science."

And this, incredible as it may be, was for the 'Orpheus' of Gluck!

As a dance historian I admire Mr. Kirstein. I admire him also as one of (Continued on page 10)

ARTISTS MAKE DEBUT IN SAN FRANCISCO

String Quartet Begins Season— Ehlers and Thomson Heard —Brico Leads for WPA

SAN FRANCISCO, Oct. 20.—Most important of the pre-opera attractions was the opening of the San Francisco String Quartet's new season and the introduction under other auspices, of Alice Ehlers, harpsichordist, and Dorothy Thomson, soprano. Carleton Smith talked about 'Elektra' and 'Pelléas and Mélisande' for an Opera Guild audience in the Fairmont Hotel.

The quartet has never played more beautifully than in Veterans' Auditorium on Sept. 28 when it presented Mendelssohn's Quartet No. 1 Op. 44 in D, Milhaud's No. 7 in B Flat, and Borodin's

Quartet No. 1 in A. Messrs Naoum Blinder, Eugene Heyes, Romain Verney and Willem Dehe received the ovation due them.

Alice Ehlers in Local Debut

Mme. Ehler's debut here was an invitational affair given at the Bohemian Club by Mr. and Mrs. J. B. Levison. She played also at the WPA Dime Symphony concert in Exposition Auditorium, but it was in the more intimate setting that one best appreciated the sterling musicianship of this artist and enjoyed the works by Bach, Scarlatti, Couperin, Handel and others on the instrument of their day.

An interesting musical entertainment was that given by the Guatemala City Tipica Marimba Orchestra in the Veterans' Auditorium on Sept. 22. Carmen Garcia, soprano, Lolita and Eduardo, dancers, assisted as soloists.

A debut of very considerable promise was that of Dorothy Thomson, at the Century Club. The soprano featured Norwegian songs and won her greatest success in that portion of her program. Juan Lopez was her very efficient accompanist.

Emily Hardy, coloratura soprano, aided by Kathryn Wolff, flutist; Radiana Pazmor, contralto; and Marguerite Namara, soprano, and Elwin Calberg pianist, gave the three concerts under the banner of Musical Artists of America, Mrs. H. B. Tipton's series, in the Century Club within the last ten days.

Reinhardt's 'Faust' Produced

Max Reinhardt's production of 'Faust' with music by Irving Stone played a week's engagement in the Exposition Auditorium with Conrad Nagle, Margo, George Houston and Leonore Ulric in the leading roles supported by a corps de ballet, orchestra, chorus, and large ensemble, much as it was done in Hollywood prior to the San Francisco opening. The dancers were from a local ballet school rather than from Los Angeles, however, and they were directed by Maria Solveg in lieu of Adolf Bolm. Their 'Walpurgis Night' scene was admirably accomplished.

Antonia Brico, conducting the WPA Bay Region Symphony, introduced Philip James's 'Song of the Night', and Yasha Davidoff plus the Federal Chorus in excerpts from 'Boris Godunoff' at the third of the Dime Symphonies.

Club Celebrates Birthday

The San Francisco Musical Club celebrated its forty-eighth birthday on Oct. 6 with a luncheon and program at the Western Women's Club. Naoum Blinder and Willem Dehe contributed outstanding performances of a Beethoven duo for violin and 'cello, and Johan Halvorsen's Passacaglia on a Theme of Handel for the same two instruments. Indian and Mexican dances by Von Goodman with Iris de Luce as his dance partner, and solo dances by Miss de Luce were other attractive novelties. On the familiar side was a piano group of Chopin, Debussy and Liszt played well by Esther Deininger, and a group of familiar arias sung by Armand Girard.

MARJORIE M. FISHER

The Bohemians' Hold First Meeting of Season

The first monthly meeting of 'The Bohemians' for the new season was held at the Harvard Club on Oct. 10. Participating artists were Mack Harrell, baritone, with Coenraad Bos at the piano, who sang Lieder by Schubert, Brahms and Hugo Wolf, and the fol-

lowing instrumentalists: Harry Farbman and Jacques Larner, violins; Arthur Granick, viola; Bernard Greenhouse, 'cello, and Gaston M. Dethier, piano, who played Franck's Quintet in F Minor. The string players were also heard in Turina's 'La Oracion del Torero'.

New Fuleihan Concerto to Be Played by Philharmonic-Symphony

Eugene List, pianist, will be soloist in the first performances of Anis Fuleihan's Second Concerto with the New York Philharmonic-Symphony conducted by John Barbirolli on Dec. 10 and 11. The concerto is in three short

movements and is scored for piano and full orchestra. Mr. Fuleihan was born in Cyprus, but has lived in the United States for several years. The Philharmonic-Symphony played his symphony on Dec. 31 and Jan. 1, 1936-37.

Yale Woolsey Hall Series Is Announced

NEW HAVEN, Oct. 20.—The Woolsey Hall Concert Series of the Yale University School of Music this year will include two appearances of the Boston Symphony on Nov. 16 and March 8, and appearances by Jascha Heifetz on Nov. 1, Amparo and José Iturbi on Dec. 13, Marian Anderson on Jan. 11, and Walter Gieseking on Feb. 14.

borough. It took six men three-and-one-half hours to cut and crawl and climb—sometimes as much as twenty-five feet in the air—from Colony Hall to the Chapman Studio to rescue Mr. Copland's manuscripts, isolated in that studio. Second Hurricane indeed! It looks to me like Mr. Copland's first!

* * *

I have my exits and my entrances and work i' the earth like a mole, but the other evening I miscalculated slightly, lost my way and found myself behind the arras at the St. James theatre with another old gentleman, Polonius by name, who at the moment seemed somewhat perturbed. Somebody out in front was shouting, "How now! a rat? Dead for a ducat!" dead". And at the words, "Thou wretched, rash, intruding fool", I thought for a moment I had been discovered, but was much relieved to find that though the gloomy Prince might perceive the majesty of buried Denmark when his mother could not, he had no eyes for me.

It always tickles me that concert and opera artists are tickled when they receive an accolade from the worlds of "swing" and radio—it isn't, perhaps, that they feel they need any such approbation, but it pleases them to meet different types of persons on their own ground and be welcomed there. This conjunction of two worlds occurs weekly on the Bing Crosby ("Big Cheese") hour on the radio, and you may remember that I spoke recently of Georges Barrère's encounter with the redoubtable three "B's" of radio—Bing and Bob Burns. It is Rose Bampton who has received the latest Crosby tribute, in a cable to Shelton Pinion, president of the Auburn student body at Auburn, Ala., where Miss Bampton sang on Oct. 7. Mr. Pinion cabled Mr. Crosby in Bermuda, for some advance information about Miss Bampton, although why he considered the crooner an authority on the Metropolitan Opera soprano is a little beyond me. Anyhow, Bing cabled back:

"Your school should make Rose Bampton honorary alumna. Will spread your fame wherever her golden voice reaches. Look what she has done for Kraft. She is great scout with real sense of humor. Give her my best regards."

Mine, too, while the regards are going around.

* * *

Among all the tales of suffering and deprivation brought on by the recent hurricane and storm in New England, there is one that has its funny side, if you care for the nearer ironies of life. It seems that on the afternoon of Wednesday, Sept. 21 (fatal equinoctial date!), the parts of a certain score were spread in careful abandon about a certain publisher's office in Boston, being made ready for publication. Came the high wind, came the storm, and the publisher's door blew open with a bang. Windows being already open, such a draught was roused as had probably never blown through that sedate office before. Out the windows sailed violin parts, trumpet parts, oboe parts, 'cello parts, standing not on the order of their departure, until the streets below were a-flutter with the white sheets. So suddenly devastating was the scattering, that the parts were never recovered, and new ones had to be made up from the score.

The name of the piece? 'The Second Hurricane' by Aaron Copland.

That tale may be apocryphal, but a statement from Mrs. Edward MacDowell makes absolutely authoritative the fact that Mr. Copland also was an individual victim of the disaster that afflicted the MacDowell Colony in Peter-

All was not gloom on the stage, either (it was Mr. Evans, I believe, who stated that he was not offering a study in dyspepsia), but the funniest remark was the unintentional one made by a young lady of the audience on her way out after the performance, when the shouting and the cheering had died away.

"You know", she said, "I love Hamlet. There are so many quotations in it".

* * *

Although its run in my vicinity was not an extended one and I could see some good reasons therefor, I enjoyed Richard Tauber's English-made film, 'A Clown Must Laugh', because for the first time in my experience a tenor was given the opportunity to sing virtually all the other parts of an opera as well as his own. As the title gives warning, this is a film expansion of 'Pagliacci'. Tauber is Canio. But in addition to his own three big solos this Canio sings Tonio's 'Prologue', Silvio's love music and some of the chorus's jaunty melodies. I suppose the title given the film fits the story. But so far as the moral is concerned it ought to be: "Gee, but it's great to be a tenor", suggests your

Mephisto

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Ballet Russe Gives Several Novelties in New York

Massine's Choreography for Hindemith's 'St. Francis' and Beethoven's Seventh Symphony Arouse Interest—Lifar Among New Dancers—'Gaité Parisienne' and 'L'Epreuve d'Amour' Other Novelties

An audience so cosmopolitan as to be almost bizarre thronged the Metropolitan Opera House on the evening of Oct. 12 for the opening of a two week season of the Ballet Russe de Monte Carlo. By virtue of a recent amalgamation and re-assembling of forces, new personalities and new interest were in evidence from the beginning of the series, in addition to several old favorites among the personnel and the repertoire.

Novelty predominated the first night, as an indication of what was to follow. The initial work presented, a revival of 'Giselle', had as its principal dancers Alicia Markova and Serge Lifar, both new to the company although not to public attention; and the second work was Massine's recent creation, 'Gaité Parisienne'. During the span of the week, three additional novelties and one revival had been shown, of which Hindemith's 'St. Francis' took the position of honor, musically and choreographically. First performances of Massine's ballet to Beethoven's Seventh Symphony and 'L'Epreuve d'Amour', Fokine's choreography for recently discovered music by Mozart, as well as a revival of Delibes's 'Coppelia' aroused almost equal interest.

The second week was to bring 'Icare', designed by Lifar, with percussion accompaniment, the world premiere of 'Bogatyi', with music by Borodin and choreography by Massine, and Fokine's new version of Gluck's old ballet, 'Don Juan'.

Lifar and Markova Applauded

'Giselle' on the first evening served to introduce Alicia Markova and to present Serge Lifar for the first time with the company. Mr. Lifar had re-designed the old ballet, and provided for much additional virtuoso display, of which he took full advantage. His dancing was technically superb, exhilarating and rhythmically vital, and his acting full of intensity—almost too much so for the classical boundaries of this ballet, with its nostalgic music by Adam. Miss Markova, too, won ovations, for although her portrayal was less sensational, she displayed a classic grace, authority and a rare stylistic beauty. Alexandra Danilova appeared as the Queen of the Willis, but had less opportunity here than in the second part of the evening.

Massine Novelty Hailed

Massine's new 'Gaité Parisienne' to assort music by Offenbach is a true companion piece to 'Le Beau Danube', but is even more sparkling and refreshing. Although it demands from the audience as much attention as a three-ring circus, its kaleidoscopic contents are well co-ordinated, and no detail fails of its effect. Fortunately there is no plot to further complicate things and one can relish without *arrière pensée* the riotous and sentimental goings-on in a Paris café. These include a clever house-cleaning by waiters and girl attendants, a can-can, a magnificent fight, a quadrille and a barcarolle. Through this varied activity runs an impetuous Peruvian, always searching, lavishly spending, finally frustrated and lonely—one of the best parts Massine has devised for himself. To Alexandra Danilova also falls a star role, that of the lovely glove seller, and she added immeasurably to her already considerable reputation by dancing and



Alexandra Danilova in 'Le Beau Danube'



A Scene from the Massine Version of the Beethoven Seventh Symphony

Barba, Monte Carlo



Leonide Massine as St. Francis in the New Hindemith Ballet



Right: Nina Theilade as Lady Poverty in 'St. Francis'



Alicia Markova and Serge Lifar in 'Giselle'



Massine as the Peruvian with a Group of Café Girls in 'Gaité Parisienne'

miming with an infectious new humor and pertness. The love-struck baron who eventually carried her off was another prominent character, and Frederic Franklin, a new member of the company, did some very distinguished dancing in the role. The music was orchestrated by Manuel Rosenthal in collaboration with Jacques Brindejone-Offenbach, and the decor was by Count Etienne de Beaumont. Efrem Kurtz conducted the orchestra drawn from Metropolitan Opera players.

Otherwise a repetition of the opening bill, the second night of the ballet brought with it the New York debut of Mia Slavenska in an added performance of 'Spectre de la Rose', with Igor Youskevitch appearing in his first important bit as the Rose. Both dancers made a highly favorable impression.

Hindemith's 'St. Francis'

A superior and in some respects a challenging work, both as to its musical score and its choreography, the Hindemith-Massine 'St. Francis' scored a resounding success. Perhaps its most notable attribute, as experienced in the theatre, is its unity. Composer and choreographer worked together. The result is of a piece. The aural and the visual are one in spirit and they coincide in the effect of their detail. Those who bring to the ballet preconceptions involving religion will not, of course, find this the St. Francis of their teachings. The work is described as a "choreographic legend" in five scenes and must be regarded purely as an art spectacle. "The Little Flowers of St. Francis" supplied the inspiration for a scenario having to do with the conversion of the young epicure of Assisi. Francis is seen first in the home of his father, then as a soldier seeking adventure, a roysterer among his fellows, an outcast and a beggar,

and finally as one in mystical communion with his Maker.

Originally given in London under the title of 'Nobilissima Visione', the work sustains a loftiness of feeling none too common in danced drama. It is of a curious and appealing medievalism that undoubtedly begins with the Hindemith score. Taking as its thematic basis what is said to be a troubadour song, "Se fut en Mai" it builds upon a naive melody many variations, these being interwoven with other material of kindred feeling and suggestion. There is nothing of the consciously archaic, but in spite of modern harmonization the music, in its spareness, its directness, its primitive woodwind coloring, has an aura of old times.

The medievalism of the score has not eluded Massine. Though he has not gone in for stained-glass windows, he has contrived to communicate something of the feeling of illustrations in medieval manuscripts. For St. Francis and the allegorical figure of Poverty he has contrived solo passages of singular beauty; for larger groups he has evolved a color-plastic comparable to the best moments of his 'Choreartium'. Massine's embodiment of the titular part was richly decorative and convincing as a dance characterization. Of those supporting him in an exceptional performance, Nina Theilade was appealing as Poverty. Frederic Franklin, Michel Panaieff, Roland Guerard and Marcel Fenchel were others of a cast in which the ensemble was more important than the individuals. Tchelitchew's scenic designs were admirably contributive. Mr. Kurtz and the orchestra gave a very creditable account of themselves in the presentation of the new score.

Another novelty of the same evening, 'L'Epreuve d'Amour', was of more interest

musically than choreographically, though it boasted the name of Fokine. Jean Yazyvinsky as a much-tormented mandarin contributed most of its slender store of whimsy. Lubov Roudenko flitted about prettily as a butterfly. Among others concerned were Nathalie Krassovska, Mr. Panaieff and Mr. Guerard. In a repetition of 'Spectre de la Rose' Serge Lifar was the Rose, with Miss Slavenska again the Young Girl. In the first performance of 'Beau Danube' of this engagement, Massine fairly outdid himself as the Hussar, a dancing part leagues removed from the metaphorical miming of St. Francis. Miss Danilova was equally delightful.

Beethoven's Seventh Symphony

In miming the Seventh Symphony of Beethoven, Massine carried forward another step the ideas that already had found expression in dance presentations of Tchaikovsky's Fifth Symphony, Brahms's Fourth and Berlioz's 'Fantastique'. Massine has dramatized the symphony, adding to a welter of contributing interpretations yet another in which the symphony becomes descriptive of the creation. The first movement culminates in the advent of man, the second represents the fall from grace, the third is an interlude of Olympian joy and the fourth an earthly bacchanale leading to destruction. Many of the group movements are of great beauty. But the allegro and the scherzo have served his purposes much more effectively than the first and final movements. A considerable measure of success attended the experiment; still, this is scarcely the Seventh Symphony for many who will continue to hold quite other conceptions of its spiritual content.

(Continued on page 14)

CONCERTS: A New Season Opens in Vivacious Tempo

OCTOBER found the season gaining momentum, with concerts of every type and several debuts on the calendar. Efrem Zimbalist and Vladimir Sokoloff began a series of recitals devoted to the sonatas for violin and piano of Bach, Beethoven and Brahms, and David Sackson, violinist, and Julius Chajes, pianist, gave a series of three sonata recitals. Other violinists heard were: Bernard Kundell, making his New York debut, and Alexander Harsanyi. Lotte Lehmann sang for the first time this season, and Vladimir Zorin, bass, and Mack Harrell, baritone, made their New York recital debuts. Faye Hendrix, soprano, sang for the first time in a down-town hall. The pianists' roster was a long one, with debuts by Elizabeth Zug, Marcus Gordon, Henry Jackson and Lucienne Delforge. Other pianists were Ernö Balogh, Leroy Anspach and Katherine Bacon. Violette and Helene Coffer-Chantal were the first duo-pianists of the year. Chamber music events included appearances of the Cabot String Quartet and the Kaproff Trio in the League of Music Lovers series and of the Musical Art Quartet, opening its series of national programs with an evening of French string quartets. John Erskine and Isa Kremer collaborated in a lecture recital on folk song, the first of the Town Hall series of these events to be held this season.

Zimbalist Begins Sonata Recital Series

Efrem Zimbalist, violinist; Vladimir Sokoloff, pianist; Town Hall, Oct. 10, evening:

Sonata No. 2 in A.....Bach
Sonata No. 1 in D, Op. 12.....Beethoven
Sonata No. 1 in B Minor.....Bach
Sonata No. 10 in G, Op. 96.....Beethoven

Mr. Zimbalist and Mr. Sokoloff with this recital began a series of five programs devoted to the violin and piano sonatas of Bach, Beethoven and Brahms, one of the first of a winter flurry of serial concerts that are of such inestimable value to the student, the trained musician and the layman alike. In its course nineteen sonatas will be played, six by Bach, ten by Beethoven and three by Brahms. The opportunity to hear works by these three masters in relative order delights the student; to hear them played with the restraint, the sincerity and the musicianly qualities with which Mr. Zimbalist and Mr. Sokoloff invested the four compositions upon their first program affords a trained musician occasion for rejoicing, and the honest layman may sit back, secure in the foreknowledge that he is hearing authentic music, authentically performed.

Both artists remained well within the scope of the music; there was nothing sensational in their performances unless fidelity to the score and the composers intent be, in this day of over-emphasis and emotional exploitation, sensational. Mr. Zimbalist's approach to the opening Bach Sonata in A was modest; the two slow movements were fashioned with skill and reverent feeling, and though his tone was not exceptionally large, it was vibrant and of a singular purity.

The same classic proportions were to be observed in the two Beethoven Sonatas, played with a lucidity and economy of expression and also, as in the concluding Rondo Allegro of the Sonata No. 1 in D, with the requisite vigor.

The second Bach work likewise, was full-fashioned without stooping to sentiment. Both artists were at their best in slow movements where their ensemble was judicious and the tone of one instrument never overbore the other. In the final Beethoven work with its delicately lyrical opening, so pastoral in character, phrases were passed from violin to piano with an admirable balance and evenness of tone. The two musicians were recalled after each



Efrem Zimbalist



David Sackson



Julius Chajes



Marcus Gordon



Leroy Anspach



Ernö Balogh

work by a large and throughout the evening, thoroughly intent audience, which compelled them to return to the stage many times at the close of the concert. W.

David Sackson and Julius Chajes Give First Recital of Series

The first of a series of recitals of sonatas for violin and piano was given in the Town Hall on the afternoon of Oct. 2, by David Sackson, second violin of the Gordon String Quartet, and Julius Chajes, pianist.

The program included one of the Bach Sonatas, in G; the Ernest Bloch Sonata and that by Beethoven in C Minor, Op. 30, No. 2. Mr. Sackson displayed an agreeable, if not a very large tone, and for the most part a musicianly sense of phrase. Of the three works, the Beethoven had the best performance, being well-proportioned and played with excellent ensemble. The Bach was presented in good classical style that brought a ready response from the audience. The Bloch work did not have the depth usually ascribed to it, but the slow movement was convincingly played. N.

Marcus Gordon Gives Piano Recital

Marcus Gordon, pianist. Town Hall, Oct. 3, evening:

Arietta Leonardo Leo
Sonata in A Scarlatti
Variations and Fugue on a Theme of Handel Brahms
Polonaise in C Minor, Op. 40, No. 2; Etude, Op. 10, No. 11; Etude, Op. 25, No. 7, Fantasy, Op. 49 Chopin
Sonatine Ravel
'Fairy Tale' in B Minor, Op. 20, No. 2 Medtner
'Islamé' Balakireff

In this, one of the first recitals of the new season, Mr. Gordon brought familiar but timeless music, played with intelligence and discernment. Especially in the more lyric of the Brahms variations and in the first of the Chopin Etudes his sensitive touch and well-wrought detail bespoke imagination and individuality of style. It was a pleasure to hear the Polonaise played as a dance poem, instead of being thumped out perfunctorily, even though it was maneuvered in places.

The Brahms variations in their plentitude of form and mood offer an almost embarrassing richness to the interpreter. Mr. Gordon's playing of them was technically thorough and musicianly, though one wished that he had unleashed more of the fierce energy latent in many of them, as he did in the final variation. The fugue began at a pace which did justice to its breadth of structure, and it was played with unflagging energy and intentness. The scintillant colors of the Ravel Sonatine and the fireworks of 'Islamé' offered contrast. The audience applauded cordially throughout the evening. S.

Leroy Anspach Plays in the Town Hall

Leroy Anspach, pianist, whose playing is familiar to New York concert goers and Stadium habitués, gave a recital in the Town Hall on the evening of Oct. 6. Beginning with Mendelssohn's 'Variations Sérieuses', he quickly established an atmosphere of solid musicianship and good technique. Beethoven's 'Appassionata' Sonata which followed, was, with the exception of one technical slip, played in an intellectual fashion rather than an emo-

tional one, but clarity was at all times evident. A group of Chopin was capably negotiated and a closing group ending with the tawdry Liszt 'Campanella' was well differentiated. Mr. Anspach's audience was an interested one that took pleasure in his playing and applauded with enthusiasm. H.

Ernö Balogh Appears in Recital

Ernö Balogh, pianist. Town Hall, Oct. 7, evening:

Primo Tempo, Canzone.....Clia-Bartok
Sonata in B Flat (K. 333).....Mozart
Fantaisie in F Minor, Op. 49, Fantaisie—
Impromptu, Op. 66, Etude in E, Op. 10,
No. 3, Polonaise in A Flat, Op. 53....Chopin
'Danse Roumaine', Op. 8; Burlesque, Op. 8c
'Chanson Populaire Székely'.....Kodály
'Gnomenreigen'; Hungarian Rhapsody No. 15
(Racoczy March).....Liszt

A touch of novelty in the form of the Bartok transcriptions opened this evening of enjoyable piano playing by Mr. Balogh. His fleetness of fingers, precision of rhythm and simplicity of style let the Mozart sonata speak for itself. Especially in the concerto-like elaborations of the last movement, with its formal pauses and thrills, Mr. Balogh's delicacy of touch came to full advantage. This is music which does not pretend to convey a profound message, but simply to charm by its grace and exquisite finish. That Mr. Balogh did not put into its slow movement more of intensity did not detract from the justness of his approach.

Again in the arabesques and nuances of the Chopin Fantaisie-Impromptu, his subjection of technique to a poetic conception and his avoidance of sentimentality without stint of color or emotion removed every trace of banality from this favorite of recitalists. The clarity of the figuration and the velvety passage at the close of the work were especially notable. Mr. Balogh played the towering F Minor Fantaisie with forthright simplicity in the march sections, and the whirlwind passages in strong contrast. Here one wished for greater warmth and abandon, and more of the richness of detail with which he imbued the Fantaisie-Impromptu. The Etude and the Polonaise were again marked by sensitive and dramatic playing. Mr. Balogh's technical command took full advantage of the Bartok and Kodály pieces as well as of the Liszt war horses which ended program. A large audience applauded cordially throughout the evening. S.

The League of Music Lovers Opens Its Concert Season

The League of Music Lovers inaugurated its season with a chamber music concert in the Town Hall on the evening of Sept. 28, which served as a sort of prelude to a projected triple-barreled series of concerts. Two organizations were concerned in this program, the Cabot String Quartet and the Kaproff Trio, while a third trio ensemble, assembled for this occasion, and Vivian Rivkin, pianist, also participated.

The Cabot ensemble, consisting of Seymour Miroff and Leonard Atkins, violinists; Emanuel Vardi, viola player, and Maurice Bialkin, cellist, opened the program with the Beethoven Quartet in F, Op. 59, No. 1, of which a conscientious reading was given.

The Kaproff Trio, composed of George

Ockner, violinist; Harold Bogin, pianist, and Armand Kaproff, cellist, gave a good account of itself in the Schubert Trio in E Flat, Op. 100, worked out in painstaking detail. Earlier Mr. Kaproff had associated himself with David Weber, clarinetist, and Lucy Brown, pianist, in a less satisfactory performance of the Brahms Clarinet Trio in A Minor, Op. 114. Miss Rivkin's contributions to a program of all too-generous length were Honegger's Prelude, Arioso and Fugue on the name 'Bach'; a Poulenc Pastourelle. H. De-foisse's 'La Niña de las Peñas', and George Copeland's arrangement of an anonymous 'España Caní', which supplied the needed lighter strain. The audience was appreciative. C.

Christea and Guarneri Give Recital

Josef Christea, tenor, and Fernando Guarneri, baritone, gave a recital in the Town Hall on the evening of Sept. 30, assisted by Dorothy Barton, soprano. Mr. Christea, a Rumanian, made his American debut on this occasion, including a group of Rumanian folk-songs on the program. He sang lyrics, operatic arias and duets with Mr. Guarneri. Miss Barton joined Mr. Guarneri in a duet from 'Don Giovanni' and also sang works by Hahn and Brahms. Mr. Guarneri had the dual role of composer and accompanist in two songs sung by Mr. Christea. The final number on the program was the quartet from 'Rigoletto', in which Messrs. Christea and Guarneri were assisted by Maria Costa, soprano, and Lydia de Gregorio, mezzo-soprano. The accompanists were Sally Leff and Fily Monachino. Mr. Christea and the other soloists of the evening were cordially applauded. S.

Bernard Kundell Gives Debut Recital

Bernard Kundell, violinist; Milton Kaye, accompanist; Town Hall, Oct. 8, evening:

Sonata, 'Le Tombeau' Leclair
Concerto in A Minor Glazunoff
Chaconne Bach
'Chant—Poème' Khatchaturian
'Burleska' Suk
'Nigun' Bloch
'Bulgarian' Rhapsody Wladigeroff

Mr. Kundell, who was presented under the auspices of the Society for Advancement of Young Musicians, Inc., made his debut upon this occasion, bringing credit to those who sponsored his recital and no small glory to himself. The instrument used was an 'Omobona' Stradivarius from the collection of Emil Herrmann.

Without a trace of diffidence or nervousness Mr. Kundell embarked upon the first movement of the Leclair Sonata, Grave, and at once revealed the precision of fingering, a firmness in bowing and suppleness of touch that was to mark his playing throughout the evening. In the Allegro movement and Gavotte of the same sonata one or two phrases narrowly escaped being stodgy, but the concluding Allegro was played with remarkable neatness and dash.

The Glazunoff Concerto, the second work in an exceptionally well-built program and one which was destined to reveal the various facets of Mr. Kundell's artistry as well as technique, afforded his listeners in the surfeit-sweet phrases of the Andante, an even better opportunity to appraise the

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American Tenor to Tour With Wagnerian Singers

Arthur Ocheltree to Make New York Debut and Replace Noort

Arthur Ocheltree, young American tenor, will make his New York debut with the Wagnerian Festival Singers at the MacMillan Theatre in Columbia University on Oct. 29, replacing Henk Noort, Dutch tenor, in this year's tour of the singers.

Conductor's Fifteenth Year in Boston

Fifteen years is a considerable time for the listener to think back and recall with any degree of accuracy the minutiae of a symphonic performance, but even the most superficial listener must have been impressed with Dr. Koussevitzky's constantly expanding musicianship. During this decade and a half, he has spared neither himself nor his men. He has ruled his orchestra with an unfaltering hand; he has been as exacting a drill-master as Dr. Muck who preceded him by almost two decades, and he has brought the Boston Symphony to what may be termed the highest point in its artistic career. To be sure, he had the advantage of a large group thoroughly and well trained under estimable conductors over a long period of time, yet had Dr. Koussevitzky possessed a lesser talent for leadership, our orchestra would not occupy its present enviable position as one of the great orchestras of the world.

Arthur Ocheltree

debut in Milan in 'La Favorita' and has appeared at the opera houses of Turin, Parma, Bologna, Modena, Brescia and other Italian cities.

Mr. Ocheltree went to Germany when he was seventeen and spent three years at the University of Berlin, also studying music during that time. After completing his studies in Berlin, he went to Paris and worked at the Sorbonne for four years. He continued his musical studies and took "super" jobs at the Paris Opéra-Comique, later singing in the chorus. He completed his studies in singing and repertoire in Italy. Mr. Ocheltree will sing lyric tenor passages with the Wagnerian Festival Singers, such as those in 'Parsifal', 'Meistersinger', 'Lohengrin' and 'Walküre'.

Chicago Symphony Begins Its Series

(Continued from page 3)

tate to employ the bass drum and even, for a moment, the chimes. Apart from a ragged moment or two, the response and co-ordination of the forces were exemplary.

Rachmaninoff's "Autumnal" Work

The first symphony of the season was Rachmaninoff's, a beautifully mellow work whose "dying fall" and perishing phrases became under Dr. Stock's baton a slow autumnal procession, unfolding incident after incident against a background of strings. Even the carnival gaiety of the Scherzo and the riotous commencement of the Finale served to intensify this impression by contrast. The performance was one of Dr. Stock's most characteristic achievements and the audience was quick to appreciate it.

Debussy's 'Iberia', succeeding the intermission, reached its peak in the nervous rhythm of the concluding section. The first performance in America of Kreutzer's 'Perpetuum Mobile' arranged by Max Schönheit revealed a quiet, but no less exciting companion to the Paganini-Stock 'Moto Perpetuo', which figured on the initial program two years ago and is a favorite novelty of the orchestra. The new whirlwind has tremendous pace and its reception ensured it a popular career. After all this, only the superb reading of Ravel's 'La Valse' that Dr. Stock produced, could maintain the climactic line that made the evening so memorable.

Net loss of the orchestral association, the program showed, amounted to \$51,645 for the season 1937-38. Income from trust funds reduced the figure from \$79,645.



Boston Symphony Launches Season

(Continued from page 3)

pearance, and which he selected to replace the announced Scriabin and Hongger items, originally intended for performance this afternoon.

Conductor's Fifteenth Year in Boston

Fifteen years is a considerable time for the listener to think back and recall with any degree of accuracy the minutiae of a symphonic performance, but even the most superficial listener must have been impressed with Dr. Koussevitzky's constantly expanding musicianship. During this decade and a half, he has spared neither himself nor his men. He has ruled his orchestra with an unfaltering hand; he has been as exacting a drill-master as Dr. Muck who preceded him by almost two decades, and he has brought the Boston Symphony to what may be termed the highest point in its artistic career. To be sure, he had the advantage of a large group thoroughly and well trained under estimable conductors over a long period of time, yet had Dr. Koussevitzky possessed a lesser talent for leadership, our orchestra would not occupy its present enviable position as one of the great orchestras of the world.

Of this season's opening program, in the Vivaldi and the Brahms the orchestra reached new heights in the realm of nuance and finesse, especially in the Largo of the concerto and in the delicacy of touch in the sixth and seventh variations by Brahms, and while the program as a whole would not tempt the seasoned concertgoer who likes a dash of spice, it nevertheless furnished good fare for an exceptional beginning of the musical season of 1938-39 in Boston.

Novelties on Second Program

One first performance in Boston and a first performance at these concerts marked the program of the second Friday concert conducted by Dr. Koussevitzky on Oct. 14 in Symphony Hall. The program:

Divertimento in B Flat (K. 287).....Mozart
'El Salon Mexico'.....Copland
Symphony No. 5 in E Minor.....Dvorak

According to a program note by John N. Burke, upon whose shoulders has fallen the mantle of Philip Hale as editor of the Boston Symphony's program books, the Mozart had a performance as recently as last November in Town Hall, New York City, under the auspices of the New Friends of Music, at which time a half dozen of the Boston Symphony players under Arthur Fiedler, performed the work in its original form as a sextet. Those who heard it may consider themselves fortunate.

The Boston Symphony gave an unusually smooth performance, and one which gave a certain pleasure, once the uncommon volume of sound had been related to experience. Unfortunately, the piece does not gain anything through augmentation; rather, it loses that distinguishing delicacy which is fully revealed by a more intimate group.

Copland Music Well Received

As readers of the July issue of MUSICAL AMERICA are aware, Aaron Copland's 'El Salon Mexico' was conducted in London last summer by Sir Adrian Boult (pleasantly remembered by Bostonians). By report, the piece made a considerable success. This afternoon, there was the customary applause response, as there is to any work which keeps the orchestra very, very busy. Even our conservative Friday audience appeared to enjoy the ex-

citement, observing its orchestra in lively action.

Although Mr. Copland's newest opus is of slight intrinsic value, it should furnish good entertainment for a Pops audience. It is pictorial music of a sort, in which the composer attempts to suggest "the Mexico of the tourist" to quote Mr. Copland, instead of "the more profound side of Mexico; the Mexico of the ancient civilizations or the revolutionary Mexico of today." Incidentally, Mr. Copland's harmonic scheme has been much modified; 'El Salon Mexico' presents no harmonic complications. The complications arise on the rhythmic side, complications in cross rhythms which demand all the concentration possible from the players. Despite a brilliant performance, however, the piece was singularly unimpressive, although the audience demanded the presence of Mr. Copland upon the stage several times.

The superficial brilliancy of the Copland opus brought into relief the more solid material of the Dvorak symphony. By radio and phonograph as well as concert hall, this work has become familiar to a listening public. It has become too familiar to the reviewer, yet as set forth by Dr. Koussevitzky this afternoon, it became endowed with unsuspected attributes and in performance brought well merited and applause response from an obviously delighted audience. GRACE MAY STUTSMAN

Philadelphians Play First Two Programs

(Continued from page 3)

with delicate sentiment, and with fine instrumental shading.

The Beethoven Overture and the other works were highly satisfying as to conductorial conception and orchestral performances. John Minsker was called on by Mr. Ormandy to bow for his admirable performance of the English horn solo in the Sibelius music, and there were honors all 'round when the Roman legions completed their somewhat noisy march down the Appian way in Respighi's finale.

The program for the concerts of October 14-15 afforded contrast and provided further opportunity for display of Mr. Ormandy's eclecticism in style.

Suite from Op. 5, for string orchestra. Corelli
'Don Juan'.....Strauss
'Iberia'.....Debussy
Symphony No. 2 in D.....Sibelius

The Corelli suite, a Sarabande, Gigue, and Badinerie selected from twelve "Suonate a Violino e Violone o Cembalo" offered delightful and melodious music, tastefully conducted, and beautifully played by the string choirs. In the 'Don Juan' Mr. Ormandy revealed his ability as a Strauss exponent. The impressionistic idioms of the Debussy music apparently offered no difficulties to either conductor or musicians, a thoroughly agreeable production being achieved with all niceties of color happily realized. Generally pleasing also was the performance of the Sibelius symphony, which has attained a high degree of popularity with local audiences. Mr. Ormandy's reading was on the whole gratifying, although on previous occasions he seemed to get more out of the music.

Orchestra Begins Campaign for Funds

Almost with the beginning of the season came the announcement of a drive to secure a 1938 maintenance fund of

\$100,000 for the orchestra, such a fund, according to officials "being sorely needed for several years" due to the great drop in revenue, both from subscriptions and the income of the endowment fund, raised some years ago. The committee, headed by Thomas S. Gates, chairman of the orchestra's board of directors, and Orville H. Bullitt, president of the Philadelphia Orchestra Association, emphasizes that the orchestra "has not solicited a single dollar of private contribution for maintenance since 1922-23." The campaign literature implies that if the drive is not successful, there may be a reduction in personnel, or even a temporary suspension of the orchestra, "until the accumulated endowment fund income could liquidate the deficit."

The drive was inaugurated with a luncheon in the Bellevue-Stratford Hotel on Oct. 18, with 300 guests present. Mrs. Vincent Astor was the principal guest-speaker and discussed the financial problems which faced the New York Philharmonic-Symphony Society and the methods used in organizing and carrying to a successful conclusion that organization's drives for funds. Later in the week the Philadelphia Orchestra's audiences were addressed by Mr. Bullitt who stated the reasons for the drive and requested co-operation and contributions. He announced that donations of \$1,000 each have already been received from Mr. Ormandy and Mr. Stokowski.

It was also stated that the \$100,000 goal represents the sum needed to "clean the slate"; that amount is the total of accumulated annual deficits through "the lean years since 1931", and not including the current season's estimated deficit.

WILLIAM E. SMITH

Cleveland Orchestra Opens Season's Events

(Continued from page 3)

the greatest benefactors of the Cleveland Orchestra, who died on Oct. 7. Mr. Blossom served the Musical Arts Association as a member of the Board and in various official capacities since 1922; with Mrs. Blossom, he generously aided the orchestra.

A high light of the evening was the first presentation in Cleveland of the Brahms Quartet in G Minor in the Schönberg transcription. The music is not of inherent symphonic calibre. The third movement came off best, with the broad sweeps of melody and the sonorous harmonic treatment in the original transcribed. Extensive use was made of the woodwinds in addition to the strings. The wild abandon of the gypsy finale with its intricate rhythms finds a new expression in this fresh garb.

A new stage setting has been made which seems ideal. A thorough study of acoustics was certainly responsible for the remarkable balance it affords each section, singly and collectively, of the orchestra. The entire quality of the orchestra, particularly of the strings, was of superior quality over previous years. Platform elevations have been done away with and the general appearance is orderly. STEWART MATTER

Washington Heights Choral Society Rehearses

The Washington Heights Oratorio and Choral Society, Hunter Sawyer, conductor, began rehearsing Mendelssohn's 'Elijah' at the Fort George Presbyterian Church, 186th street and St. Nicholas avenue recently. The society invites to its membership all who enjoy singing.

Latin-American Composer Gaining Wide Recognition

Daniel Ayala, Newly-Appointed Head of Esthetics in Michoacan Re-creates Mayan Lore

Among the Latin-American composers who represent the present renaissance in music and art in Mexico, one seems destined to stand out with special prominence, Daniel Ayala, Yucatan composer, of pure Mayan ancestry.



Daniel Ayala

cestry, who, like many another of his contemporaries, is devoting his talents to recreating the spirit of his ancient Maya in terms of contemporary music.

Beginning life in a small village near Merida, in Yucatan, Ayala has now gained recognition in his native land and will soon be known outside of Mexico. He has earned the entire confidence of the Mexican government by the results he is achieving in unifying music study in the Mexican schools, and recently he was appointed director of Esthetic Culture for the state of Michoacan. His first duty was to compose a symphonic work for orchestra, chorus, soloists and ballet, to be performed at a memorial celebration in honor of the popular leader, Emiliano Zapata. He will share the direction with his talented wife, Margareta de Ayala, Veracruz soprano, who will give a series of recitals, and also teach voice technique.

Of all Ayala's compositions to date his 'U-Kayil-Chaac' re-creating the moods of his ancient Maya, is perhaps the most distinctive, as it is most characteristic of Indian idioms. It is scored for small orchestra and soprano, authentic Indian instruments furnishing a background of primitive rhythms and colors. Another score, 'Panoramas de Mexico', in three parts, is of wider scope, each number of the suite being an exceedingly poetic presentation of the primitive rhythms and tonal colors that characterize the music of three main ethnic divisions of Mexico—'Sonora' (the home of the Yaquis Indians), 'Vera-cruz' (living under the spell of the Cuban danzons), and 'Yucatan' (still maintaining the traditions of Castile in the jota and jarana). 'Tribu' completes the list of Ayala's orchestral scores. He has also composed many songs and piano pieces. C. P.

Haarlem Philharmonic Society to Open Its Forty-eighth Season

The Haarlem Philharmonic Society, Mrs. Everett Menzies Raynor, president, will open its forty-eighth season with a musicale in the ball-room of the

Waldorf-Astoria Hotel on the morning of Nov. 3. Marjorie Lawrence, soprano of the Metropolitan Opera, will be the soloist, and the Carlos Salzedo Harp Trio will also be heard.

POWELL TO MARK DATE OF AMERICAN DEBUT

Will Give Concert in Carnegie Hall—Proceeds to Buy Collection of Letters by Thomas Jefferson

John Powell will mark the twenty-fifth anniversary of his American debut by giving a concert at Carnegie Hall on the evening of Nov. 1. The proceeds will go toward purchasing a rare collection of letters written by Thomas Jefferson. These will be presented to the University of Virginia, which Jefferson founded, and of which Mr. Powell is an alumnus. A group of prominent Virginians and musician-colleagues of the pianist are sponsoring the event. Mrs. Franklin Delano Roosevelt is serving as honorary chairman.

The letters, which now are in the hands of a private collector, are of a confidential nature, written by Jefferson to Joseph Cabell, principal coadjutor with Jefferson in the founding of the University of Virginia. In addition to containing a detailed history of the founding of this institution, they reveal Jefferson's inmost thoughts on government by the people, the Constitution of the United States, banks and finance, and his theory of education for Virginia. They begin with one written while Jefferson was still President of the United States.

Mr. Powell made his American debut at Carnegie Hall on Feb. 25, 1913. A pupil of Leschetizky, he gave his first European recital in Vienna in 1907. In addition to being a pianist, he has established a reputation as a composer. Many of his works are based on American folk music and plantation themes. Perhaps the best known is 'Rhapsodie Nègre', which he has played seventy-nine times with orchestra.

Ballet Russe Begins New York Season

(Continued from page 11)

The Seventh Symphony (no imaginative title this time, such as 'Choreartium' for the Brahms Fourth) has few solo roles of importance. Messrs. Platoff, Franklin and Miles Salenska and Theilade were praiseworthy. The work made its impression primarily as a species of contrapuntal dance ensemble. Mr. Kurtz's performance of the music was straightforward, with only a few concessions to the choreographic scheme in matters of timing.

Revival of 'Coppelia'

'Coppelia', with choreography by Nicholas Sergeyev, based, it was stated on the original—whose the original was still a matter of some disagreement—must be commended as an earnest and in many respects successful effort to recapture the charm of the pre-Diaghileff ballet. The music has many attractive moments and so has the dancing. But a story built around a doll is not easily sustained through three acts, hence the condensations, not to say mutilations, to which the work has been subjected in past performances.

The entire third act is a series of divertissements, having a minimum of connection with what has preceded it, and perhaps for that very reason the most continuously pleasurable. There was much that was of good quality in the work of individuals, with Miss Danilova an enchanting Swanilda, Simon Semenoff effective as Dr. Coppelius, and Mr. Panaeff adequate as Frantz. Particularly attractive was a betrothal dance, an additional composition of Massine. Anatol Fistoulari was the conductor.

Three Orchestras Open in New York

(Continued from page 3)

section. Of the four trombones in this year's orchestra, only one has been retained from last season. Three of the five horns are new. There is a different solo English horn among the wood-winds. Eleven string players and a percussionist are substitutions. Mischa Mischakoff, the concert master, and all but three of last year's first-chair men remain.

Toscanini Makes Re-Entry

Mr. Toscanini's program made no pretense to novelty but in its choice of English, German, Italian and Russian works it suggested a desire to take cognizance of the universality of music's appeal. The list was as follows:

Fantasia on a Theme by Thomas Tallis	Vaughan Williams
Symphony No. 3, in F.....	Brahms
Notturno and Noveletta	Martucci
'Romeo and Juliet'.....	Tchaikovsky

Superbly played by the double orchestra of strings, the Tallis Fantasy had the edificial splendor of a vast cathedral. Nothing that has come out of contemporary England wears better. The performance was possessed of an autumnal richness of color and was of a fervor and glow that left it tingling in the memory.

As projected the Brahms third was at once a miracle of clarity and rhythmic energy. There were a thousand felicities in its details but what was most impressive was its structural cohesion. What beautiful playing could do for the Martucci works was done; on them was lavished an affection that might well have transformed music of even more commonplace character. As if in answer to the long-accepted story that Tchaikovsky's music is unsympathetic to Toscanini, the performance given the 'Romeo and Juliet' Overture was impassioned to a degree that lifted it far above routine.

The orchestra, as reconstructed, is a mellower and in some respects a more responsive instrument. The brasses have more depth of sonority, the strings more velvet. Something apparently has been done with the studio, also, to bring its acoustical properties more in alignment with those of the ordinarily satisfactory concert hall. Needless to report, there was rapturous applause.

Once More, the Philadelphians

Mr. Ormandy's program for the first of the regular series of ten New York concerts by the Philadelphians (only two of the series are assigned to Leopold Stokowski) was:

'Leonore' Overture, No. 3.....	Beethoven
Symphony No. 2 in C Major.....	Schumann
Symphony No. 3 in D Major.....	Sibelius

A hearty welcome awaited orchestra and conductor. The audience was not long in noting that Mr. Ormandy had gone back to the baton he dispensed with last season. It soon discovered also that

PHILADELPHIANS LIST SOLOISTS FOR N. Y. CONCERTS

in New York, with Mr. Ormandy conducting.

Ormandy Conducts Initial Concert—Nine Subsequent Events Forecast—Stokowski to Lead One

The Philadelphia Orchestra, which opened its New York series on Oct. 18 in Carnegie Hall under Eugene Ormandy, plans nine subsequent events this season in that hall. All of these concerts will take place on Tuesday evenings with the exception of the last, which is scheduled for Wednesday, April 26, when the Coolidge String Quartet will make its first appearance with orchestra

the orchestra was in good fettle and its playing smoother than at its opening concert in Carnegie Hall a year ago. Mr. Ormandy's beat was a vitalizing one and the orchestra played with its accustomed ardor. Individual solo passages matched in beauty the characteristic high quality of the ensemble. Expertly turned was the Beethoven overture and there was again a high degree of technical proficiency in the performance of the Schumann Symphony, though in spirit it tended toward the brilliant rather than the profound. The sound of the brasses in the finale of the Sibelius work was splendid and heroic but the performance in its entirety was only moderately stirring.

Mr. Barbirolli Again at the Helm

For Mr. Barbirolli the concert of Oct. 20 was a third opening in Manhattan, for the Philharmonic-Symphony the ninety-seventh. Nearing its century mark, the orchestra again has at its helm one of the youngest of the day's leading symphony conductors, a man still comfortably under forty. There was no lack of youthful energy in this inaugural concert and the audience was altogether hearty in its show of approval. The program:

Overture to 'Der Freischütz'.....	Weber
'The Swan of Tuonela'; 'The Return of Lemminkäinen'	Sibelius
Suite from 'The Fire Bird'.....	Stravinsky
Adagio and Fugue for Strings.....	Mozart
Symphony No. 5 in C Minor.....	Beethoven

Conductor and orchestra gave a stimulating account of the Weber overture. The horns were sumptuous, the strings vital. Here was the distinctive tone that is this orchestra's when it has settled in its stride.

The arrangement whereby the 'Fire Bird' suite followed the two Sibelius legends was not an altogether fortunate one for the Stravinsky music. Save for Michel Nazzi's fine playing of the English horn solo in 'The Swan of Tuonela', performances were well-tailored rather than poetic in any marked degree. Mr. Barbirolli had his orchestra well in hand and got his effects in forthright fashion. But he is still inclined toward the impetuous; there were some rushed tempi.

The 'Lemminkäinen' tone poem has been absent from the repertoire for many years. It has the impact of movements from the Sibelius symphonies. But for mystical charm the listener who has once surrendered to its spell will continue to turn to Tuonela's singing swan.

Robust performances were given of the Mozart Adagio and Fugue and of Beethoven's Fifth. Little remains to be debated today about details of the epic C Minor. Mr. Barbirolli hewed to the line of what by now is a well-standardized musical conception and the symphony did not fail of its perennial effect.

O. T.

The Tuesday night concert schedule follows: Nov. 8, with Sergei Rachmaninoff, pianist; Nov. 22, with Richard Crooks, tenor; Dec. 27, Jan. 24, with Efrem Zimbalist, violinist; Feb. 14, with Kirsten Flagstad, soprano; March 7, with Boris Golschmann, pianist, and his brother Vladimir Golschmann as guest conductor; March 28 and April 11, with Leopold Stokowski definitely conducting the first concert and possibly the second, if the rearrangement of his present plans permits.

MODERN WORKS STUD FINAL LONDON 'PROM' CONCERTS

Four Rachmaninoff Works Are Played with Moiseiwitsch as Soloist in Second Piano Concerto—Choral Work by Parry and Gurney Songs Sung—Myra Hess Soloist at B. B. C.

By BASIL MAINE

LONDON, Oct. 9.

ONE or two experiences in the last seven programs of the Promenade Season are worth setting down. The concert on Sept. 24 was mainly devoted to the music of Rachmaninoff. We took this to be Sir Henry Wood's tribute to the great pianist in return for Rachmaninoff's tribute to Sir Henry in consenting to play at the latter's Jubilee Concert on Oct. 5.

We heard his popular Second Piano Concerto, with Moiseiwitsch as soloist, his Third Symphony, the Prelude called 'The Avaricious Knight', and the song with orchestra, 'Vocalise'. At his best Rachmaninoff can impress us by making a limited field of harmony and melody so fertile. There is, too, a morbid excitement in the activity of his music which, when the composer's mind is fresh and fluent, has a fascination for any who are inclined to take pleasure in being sad. Rachmaninoff has some works to his name which are the expression of world-weariness. They bring to mind Antonio's

"In sooth, I know not why I am sad: It wearies me; you say it wearies you; But how I caught it, found it, or came by it, What stuff 'tis made of, whereof it is born, I am to learn."

I would not go so far as to apply the next line to Rachmaninoff, the line in which Antonio, in a self-delighting mood, calls himself a want-wit, but how aptly the following line fits Rachmaninoff's case: "I have much ado to know myself." Salarino suggests that his friend's mind "is tossing on the ocean" but, in the end, having received Antonio's assurances that this or that concrete reason is not to be given in explanation of his melancholy state, he



Sergei Rachmaninoff

sums up his friend (and, for us, it seems to me, sums up our Russian pianist-composer as well) by saying: "Then let us say you are sad because you are not merry."

Among other notable items of the last programs of this season were a first concert performance in England of Milhaud's 'Suite Provençale', a number of the late Ivor Gurney's songs, and a performance by the B.B.C. Choral Society, of Parry's 'Blest Pair of Sirens'—a work that always makes one grateful for the honest, forthright choral writing it contains.

I have already mentioned Sir Henry Wood's Jubilee Concert which drew a very large audience to the Albert Hall on Oct. 5. It was a remarkable occasion in every way, an experience that not only Sir Henry, but everyone who was present, will always remember. One could not regard it as the closing of a chapter of British music-making (which in prospect it had promised to be), for the central figure of that vast assembly, including four orchestras, three choirs and sixteen solo singers, was as fresh and alert in his conducting and general demeanor as ever. It was

amusing to see him, after a presentation had been made to him during the interval, take a look at his watch to see how time was getting on. Punctuality has ever been one of Sir Henry Wood's virtues.

In addition to Rachmaninoff's homage



Ralph Vaughan Williams

to Sir Henry on this occasion, we had Vaughan Williams's homage in the form of a specially written setting for those sixteen soloists and orchestra. The music is not grandiose but simple and charming, of works from the last act of 'The Merchant of Venice'.

New Work by Dyson Played

One of the more interesting new works heard at the Promenade Concerts was Dr. George Dyson's Symphony in G, which the composer himself conducted on Aug. 25. Of this work one can say many things—that it is full of delightful ingenuities both of harmony and instrumentation, that it is melodious in the old-fashioned sense and harmonious in the latest-but-one style, that it is continually reminding us of Dr. Dyson's wide knowledge of contemporary music (of Sibelius's in particular), that it is smooth, often mellifluous and always skillful. What one cannot say is that it is unmistakably a symphony. Or rather, shall one say, its organic nature is not of the closely-linked order that we associate with the term "symphony". It lacks the strong contrasts, the sense of

Wood Honored at Jubilee Program When Rachmaninoff Is Soloist — New Music by Vaughan Williams and Dyson Played — Torquay Festival Held

conflict which (rightly or wrongly) we have come to associate with a symphonic conception. It has nothing in it of 'Mein Kampf'.

But then one reminds oneself that something of this kind might have been written of a Mendelssohn Symphony after a first hearing, that it lacked heroic stamp, that it was informed with the spirit of success rather than the spirit of triumph. Yet we are content that Mendelssohn should have called his music by the name he liked best, so why should not Dr. Dyson call his engaging, thoughtfully written music a symphony, if he chooses?

Three Choirs' Festival Is Conservative

Dyson's Symphony was given again soon after at the Three Choirs' Festival which this year was held at Worcester from Sept. 4 to 9. The programs of the festival this year were extremely conservative. Among the few new works were Lennox Berkeley's 'Domini est



Myra Hess

Terra', and among the seldom-given works were Dr. Harold Darke's 'An Hymn of Heavenly Beauty' (which the composer conducted), and Gabriel Fauré's 'Requiem'. But for the bulk of the programs the committee had fallen back on 'Gerontius', 'Elijah' and 'The Messiah' (in a selection). Part Three of Handel's 'Saul' and Bach's 'St. Matthew Passion' were also included.

My impression of the chorus was that, under Sir Ivor Atkins's guidance, it was most careful of enunciation than usual. The tenors, as is so often the case with English choral tenors, were rather timid, but the choral singing as a whole had the virtues of admirable tone and flexibility. There were impressive performances of Parry's 'Blest Pair of Sirens' and Elgar's rarely-heard 'Te Deum' at the opening service. The orchestra was the London Symphony and the list of soloists included no surprise. Nor were we surprised that none of them reached the standard of such singers of thirty-five years ago as

(Continued on page 21)

LONDON WILL HEAR

'The Serf', by Lloyd, to Be Given at Covent Garden by the English Opera Company

LONDON, Oct. 5.

WE are promised a new English opera. This is called 'The Serf' and is the work of George Lloyd, a young Cornishman. It will be given at Covent Garden on Oct. 28 by the Covent Garden English Opera Company which is to open a three weeks' season on Oct. 10.

The important feature of this season of opera in English is the "easy-payment system" for seats. The Young People's Opera Circle has been formed by the English Opera Society as a result of a successful experiment in Liverpool. Membership in the circle is open to all, and anyone who is a member can obtain vouchers to the value of one shilling or two shillings. These vouchers are purchased in advance and can be exchanged for seats. No reductions for the expense of organization are made and members of the circle enjoy priority of booking. (This privilege they share

NEW ENGLISH OPERA

with members of the existing Imperial League of Opera.)

Apart from the first performance of 'The Serf' the repertoire of this opera season is not exactly pioneering—'Faust', 'Cavalleria Rusticana' and 'Pagliacci', 'Rigoletto', 'Tristan', 'Die Fledermaus' and 'Madame Butterfly' are in the list—but we are promised a novelty in the production of Gounod's 'Faust'. The settings, incidentally, are the work of a young American, by name Stewart Chaney.

Sir Thomas Beecham is the artistic adviser of this opera season, which apparently means that he is to advise but not to conduct. As the preliminary announcement puts it, "Sir Thomas is taking the keenest interest in the season," and that undoubtedly will count for something. Among the conductors are Eugene Goossens, Albert Coates, Stanford Robinson, Sydney Beer and Robert Ainsworth. The orchestra is the London Philharmonic (Section B), and the list of singers includes every British opera artist of international repute.

BASIL MAINE



Benno Moiseiwitsch

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America's Orchestras

So accustomed by now has the American public become to the high quality of its leading orchestras that it too readily takes for granted what may well be considered the richest musical possession in the world. It may be well to pause a moment and consider this statement. Supposing, if some great international barter were at hand, and the music lovers of this country could have their choice of any musical institution or set of institutions in Europe in exchange for our orchestras, is there anything that could be acquired which would begin to take the place of what we would be giving away?

Italy with its many opera houses, Germany with its famous festivals, France with its frequent premieres of new ballets, England with its famous old choral bodies, all have distinctive elements in their musical life, though today what one country has, another shares, to a degree exceeding anything in the past history of music. But assuming that some European country has permanent musical bodies which excite our envy, would we in America be more contented if those musical bodies were ours and Europe had our orchestras?

Time has proved, and is still proving, that the symphony orchestra takes readier root in this country than almost any other large-scale musical enterprise with which it can be compared. Though it is still argued that opera is an "exotic," no one applies that term to the symphony. We go on importing compositions, conductors and players, but we regard the institution of the symphony orchestra as thoroughly American. Only a handful of American cities undertake opera on anything resembling a fixed basis, but many turn year after year to their orchestral institutions as among their chief cultural assets. Like opera, the symphony orchestra is not easy to finance. But while opera ventures have come and

gone, the country's chief orchestras have maintained themselves with surprisingly few casualties other than the mergers that have taken place in New York and one or two other cities.

What will come of the many WPA orchestras, particularly as they may alter or influence the course of the major symphonic institutions, is still conjectural, with one man's guess about as good as another's with regard to the entire future of the Federal program. But as a training school for players and a testing field for conductors, as well as something of a laboratory for American composers, they cannot fail of some sort of contribution. So too, the high school orchestras, in which young players are receiving training of a kind that only a few years back was almost unobtainable in America. It is inconceivable that with the passing of time they will not affect materially the make-up of our leading orchestras. Only on the basis that the American musician is an inferior player can we contemplate in the future the continuance of a situation whereby orchestra players must be imported. Already there has been a material change, and all in the direction of making our orchestras the expression of American life. This will be tremendously advanced with the coming of American conductors, something which may take time, but for which the ground is being prepared, in more ways than meet the eye.

Meanwhile, the great orchestras in which the country may justly take pride have entered upon the new season with flying colors. Whatever their history, none is living in the past. America's orchestras are heard and applauded for what they are today, not what they once were. In this is one of the reasons for their perennial vitality.

On Duels and Aspirin

Nothing in the tales told by Max Maretzak and Colonel Mapleson of the tilts between prima donnas under their management in the old days of "star" opera is more diverting than what has found its way into print about the tiff that caused Serge Lifar to resign from the Ballet Russe and take ship to France. As he was sailing the dancer revealed that he had challenged Leonide Massine to a duel in Central Park. There was no duel. Massine, according to one version of the incident, replied with the maximum of common sense, "Don't talk such tommyrot, take an aspirin."

It would be a pity to have Massine disown the remark. It promises to become historic. When one looks back on all the melancholy incidents of history, not the least of which was the slaying of Alexander Hamilton by Aaron Burr, in which the absurd practice of duelling worked its tragic mischief, one wishes that this little spat could have taken place some centuries ago and set a precedent for sundry "gentlemen" bent on exploiting matters of personal honor.

At that, Massine may have had some medical authority back of the particular recommendation in this case, just as W. S. Gilbert had when he caused Bunthorne to recite, in 'Patience':

What time the poet hath hymned,
The writhing maid, lithe-limbed,
Quivering on an amarantine asphodel,
How can he paint her woes,
Knowing as well he knows
That all can be set right with calomel?

A clear case of artistic indigestion, no doubt. If calomel, why not aspirin?

To Subscribers

THE POST-OFFICE has informed the office of MUSICAL AMERICA that many subscribers' copies have been undelivered because the addresses given for the summer period have not been changed. If you sent in a new address for the summer and have not yet changed it to your winter address, please do this immediately so that your copies will be delivered promptly to your winter address. The post-office will not forward copies unless extra postage is sent to the post-office by the subscriber.

Personalities



Luisa Tetrazzini, Photographed Recently in Her Villa in Milan with Her American Pupil, Helen Alexander

d'Ollone—Among the names of those recently promoted to the honor of being officer of the French Legion of Honor, was Max d'Ollone.

Gaubert—From Paris comes the news that Philippe Gaubert has resigned as conductor of the Société des Concerts.

Matthay—The eightieth birthday of Tobias Matthay, the eminent British teacher of piano, was recently celebrated by a large number of his pupils and admirers.

Egk—An operatic setting of Ibsen's 'Peer Gynt' has recently been completed by Werner Egk and will have its world premiere at the Berlin Staatsoper the end of November.

Copland—An overture for high school orchestra is being composed by Aaron Copland and will have its premiere at the winter concert of the High School of Music and Art in New York in December.

Iturbi—For her first recordings in the United States, Amparo Iturbi has chosen Gershwin's 'Rhapsody in Blue' and works by Saint-Saëns and Infante. Her brother, José, plays the second-piano parts in each case.

Lubin—On account of her success as Kundry at Bayreuth during the past summer, the French soprano, Germaine Lubin has been re-engaged for the role for next season and will also sing Isolde there. Gluck's 'Alceste' is to be mounted especially for her at the Berlin Staatsoper.

Pauly—Having been born in a part of Hungary which was later Czechoslovakia and now Germany, Rose Pauly, soprano of the Metropolitan Opera, has decided to become an American in the endeavor to acquire a more stable nationality. She recently arrived in New York with her small daughter, Margit, and is taking out her first papers.

Dufranne—An unprecedented success was recently scored at Vichy by the veteran baritone, Hector Dufranne, as Golaud in 'Pelléas et Mélisande'. Creator of the role at the world-premiere of the work at the Paris Opera-Comique on April 30, 1902, he also sang it at the American premiere at the Manhattan Opera House, New York, Feb. 19, 1908.

DOCUMENTS BOUGHT BY WAGNER MUSEUM

Thirty-two Unpublished Letters, Telegrams and Texts of First Editions of Operas Secured

BERLIN, Oct. 5.

The Wagner Museum at Bayreuth has purchased a large, private collection of Wagner documents, most of which have never been published. The collection consists of forty-three letters and three telegrams from Wagner and twenty letters and three telegrams to Wagner; 181 autographs of persons closely associated with Wahnfried; portions of the first editions of the 'Lohengrin' and 'Parsifal' texts; eighteen letters from Wagner to C. E. Anders, the faithful friend of his early Paris days; ten letters to Hofrat von Düfflipp, secretary of King Ludwig; fifteen letters to different individuals including Ferdinand Heine, Karl Hill, Eduard Lassen and Gottfried Semper. Letters from King Ludwig, von Bülow, Semper, Hans Richter, Franz Betz, Hans Thoma and Count Blome, Austrian Minister to Bavaria, throw further interesting light on Wagner's relationship to certain persons in his career as well as on many disputed events in his life.

The thirty-two unpublished letters deal principally with Wagner's early years in Paris especially the months spent in Meudon (May to October 1841), the prospective construction of the Semper Theatre, and the events preceding the premiere of 'Rheingold' in Munich (July to September 1869).

Eighteen Letters to Anders

The ten unpublished portions of the eighteen letters to Anders show the close friendship existing between the two and contain many interesting details regarding the inception of the 'Holländer' music. Of the Semper letters, two are addressed to Wagner and two to Cosima von Bülow and treat of the many difficulties in connection with the construction of the Munich theatre and particularly of Wagner's contribution thereto, both architecturally and individually. The most important documents from an historical standpoint are Wagner's letters to Düfflipp (1867-1871) as well as a couple from King Ludwig which show the tense atmosphere when the 'Rheingold' premiere, commanded by the King against Wagner's wishes, had to be again postponed. One letter in particular indicates the warm feeling of friendship felt by Wagner for the King's secretary and gives an entirely different impression of their relationship from that conveyed by Du Moulin Eckart in the first volume of Cosima Wagner's biography. Several letters from King Ludwig express in exceedingly drastic terms his anger and annoyance over the opposition to his wishes displayed by Wagner and Richter in connection with the 'Rheingold' episode. These new Ludwig letters will appear in the fifth and final volume of the Ludwig-Wagner Letters which will shortly be issued.

GERALDINE DE COURCY

Mrs. Stillman Kelley Joins Mu Phi Epsilon Judges

Mrs. Edgar Stillman Kelley will collaborate with Rudolph Ganz, Howard Hanson and Wallace Goodrich as a judge in the song competition of Mu Phi Epsilon, national music honor society, which is being held to select

twenty compositions by members of the sorority to be published by the Lyre Bird Press under the auspices of Louise B. M. Dyer.

A European Conductor Discusses American Music

(Continued from page 5)

ferent results and associations without infringing upon the peculiar quality of borrowed thoughts or thoughts similar in form.

Other Works of Distinction

Quincy Porter's Sonata for Viola belongs with the best compositions which the new music has produced for string instruments. This more complicated work, which originated under the influence of Hindemith's solo sonatas, makes use of an independent, skillful technique of expression, and not only captivates us musically, but also successfully avoids all the monotony of the sound of the viola when it is solely dependent upon itself.

Virgil Thomson's Stabat Mater for soprano and string quartet treats the unique French text most adequately: the calm four-part movement, which often reminds us of the tones of an organ, weaves about the expressive recitative of the vocal part, lending support, retarding, advancing, swelling to climaxes. The assurance of style of this work is amazing: once again old and tried musical vocabularies are expressed anew in a most personal manner.

Lastly we come to the Piano Sonatina of the Mexican composer Carlos Chavez, a concentrated work of only five minutes duration, which is remarkably unified in construction and which combines an independent piano movement with personal melody and expressive harmony. Chavez approaches most closely the more problematical attempts of the European composers.

The three chamber music works are characterized by qualities similar to those of the orchestral compositions: lucidity, conciseness and personality are peculiar to them all.

III

It is important to compare the results of our own achievements with such opposite poles as American music of today, in order to measure the problematics of the former more closely by the virtues of the latter. We get the following interesting results:

(1) That American music is far more important than we like to admit.

(2) That the standard of technical composition in America is more advanced and more uniform than that of any other countries.

(3) That despite the national richness which American art receives from the Dutch, English, French, German, Russian descent of its composers, the new works are beginning to speak a supernational language, which has assimilated all other methods of expression and is "American".

(4) Lastly, that this music is so individualistic and unstereotyped that it may indeed venture to substitute "personality" for "originality".

Today the artistic organizations of America are beginning to join forces in a unique manner and music is gradually taking its place in the field of education. America is no longer the country in which Europe can dispose of her artists; on the contrary, America's own musicians are beginning to show us that her task is the synthetic development and utilization of European culture.

The United States is not a music-

What They Read Twenty Years Ago

MUSICAL AMERICA for October, 1918



Mischa Levitzki



Toscha Seidel



Orville Harrold



Henri Rabaud



Nahum Franko



John Alden Carpenter

CARTOONIST VIAFORA AT WORK AGAIN

A Sound Principle

Despite Isidore de Lara's impassioned plea on behalf of neglected British composers, Ernest Newman comes down flat-footedly on the principle of encouraging native composers just because they are native composers.

1918

Twenty Years Ago!!!

President Wilson received Ignace Paderewski when he, in company with the president of the Polish National Committee of Paris, called at the White House to thank the President for our recognition of the Czechoslovak nation and to explain the Polish plan for an independent Poland.

1918

News from Italy

Battistini will go to Monte Carlo where he will assume the title role in Gunsbourg's 'Ivan the Terrible' which was written for Chaliapin.

1918

W P A Take Notice

(Headline) Power of Music Draws Four Millions for Liberty Loan. 1918

Did Good Work, Too!

Antonio Scotti, the celebrated baritone of the Metropolitan Opera, announces that he will make his first tour of the United States at the head of his own opera company in the spring and fall of 1900, presenting 'L'Oracolo' and 'Cavalleria Rusticana'. 1918

Still Is

(Headline) Heifetz's Art as Wondrous as Ever. Violinist Gives First Recital of Season and Again Arouses Amazed Admiration. 1918

Not a Bad Idea

"Learn to sing before going on the stage" is David Bispham's advice to operatic aspirants. 1918

consuming country in the sense that Japan is, where more Schubert records were sold in recent years than to all other countries combined. America is rather a creative land, making an exceptional contribution to all human culture; a stream of her own inspiring, personal achievement is beginning to flow back to our shores.

Damrosch Begins Eleventh Season of Music Appreciation Broadcasts

Dr. Walter Damrosch, music counsel of the National Broadcasting Company, returned to the air for the eleventh consecutive season of NBC music appreciation hour broadcasts on Oct. 14. The series, devoted to the purpose of instilling in young listeners a greater under-

standing and enjoyment of music, is to be heard every Friday from 2:00 to 3:00 p.m., EST, over the NBC-Blue network, concurrently with the regular school term.

New York Music Clubs Seek Soprano

Registration will begin at once for a state-wide competition to be held by the New York Federation of Music Clubs to find a soprano between the ages of sixteen and twenty-one years who will appear at the New York World's Fair next spring. A cash prize will also be awarded to the winner. The contest is open to the public and applications should be sent to the federation headquarters in the Great Northern Hotel, West 57th St., New York.

CONCERTS: Newcomers and Old Favorites Give Programs

(Continued from page 12)
 surety of his touch and the excellent quality of his tone. The last half of the program included the 'Chant—Poème' by Khatchaturian, a first performance in New York. Mr. Kaye at the piano was an able collaborator throughout the evening, and a good-sized audience manifested its approval of Mr. Kundell's playing most warmly. W.

Coffer-Chantal Sisters Return in Two-Piano Recital

Violette and Helene Coffer-Chantal, duo-pianists. Town Hall, Oct. 8, afternoon:

Prelude and Fugue in E Minor	J. S. Bach-Duparc
Sonata	Clementi
'Don Juan' Fantasy	Mozart
Andante and Variations	Schumann
'Gondoliera'	Reinecke
Two Etudes in G Flat	Chopin
Two Danses Andalouses: 'Gracia', 'Ritmo'	Infante
Romance, Tarantelle	Rachmaninoff
'En Bateau'	Debussey
Toccata	Dubois
Berceuse	Aubert
'Danse Macabre'	Saint-Saëns

Devotees of two-piano recitals, and their number seems to increase yearly, had their first opportunity of the season with the return of these French pianists after several years' absence. The sisters played with brilliance and with complete synchronization of rhythm and style, although not always with dynamic balance. In the ingenious and lovely Schumann variations as well as in the fiery Spanish dances and the highly ornate Rachmaninoff pieces their technical adroitness won immediate and hearty applause.

Though the simultaneous playing of the Chopin Etude on the Black Keys and the 'Butterfly' is more interesting as a curiosity than as a musical experience, they accomplished it with admirable dash. The opening Bach arrangement was heavy and slow-moving and the Mozart Fantasy a throw-back to the empty bravura pieces of another day. In the Clementi sonata, however, one was glad to hear the music of a neglected composer. And the lush 'Gondoliera' of Reinecke was very well played, its running thirds and interlocking arpeggios deftly shaded. In some of the other works one wished for a more varied range of sonority and of touch. Throughout the concert the audience was extremely cordial, recalling the recitalists several times. S.

Elizabeth Zug Makes New York Debut

Elizabeth Zug, pianist. Town Hall, Oct. 9, afternoon:

Largo	J. S. Bach
Toccata	P. D. Paradisi
Sonata, Op. 31, No. 2	Beethoven
Nocturne in C Minor, Etude in Thirds, Etude in Sixths, Etude in Octaves, Etude, Op. 10, No. 6, Polonaise, Op. 44	Chopin
Variations on a Theme by Paganini, Book II	Brahms
Three Bagatelles, Op. 5, Nos. 4, 6, 7	Tcherepnine
Chanson sans Paroles	Sapelnikoff
'Islaméy'	Balakireff

Miss Zug's playing at this debut recital disclosed a surety of style, a technical grasp and simplicity of manner which bespoke considerable maturity. In the Beethoven sonata she infused the recitative passage with dramatic suspense and the Adagio with true poetry, and in the Chopin Etudes she played with a sweep and bravura which transcended mere technical display. To pass from these to the intricacies of the Brahms variations and the taxing Balakireff oriental fantasy with unflagging zest was proof that she pos-



Violette and Helene Coffer-Chantal

Elizabeth Zug

Alexander Harsanyi

Lucienne Delforge

sessed an endurance which her youthful appearance did not suggest.

It was in the Beethoven sonata that Miss Zug first reached her full stride. The rather dry Saint-Saëns Bach arrangement seemed rather superfluous in view of the wealth of music written by the composer himself which seldom gets a hearing. But in the Paradisi Toccata, swiftly paced with purling touch, one felt the true clavichord qualities of lightness and velocity. Without melodrama, Miss Zug played the first movement of the Beethoven sonata with the fierce impulsiveness it demands, though occasionally with a hard touch. Again in the splendid final movement, her playing had a masculine boldness of outline. Had she played it a bit more slowly and with greater rhythmic insistence, it would have had even more of the élan and relentless drive which Beethoven put into it. In the Chopin Etudes Miss Zug rightly emphasized their unrivaled magnificence of technical conception. The audience was small but demonstrative of its warm welcome for this newcomer. S.

Sackson and Chajes Give Second Sonata Recital

David Sackson, violinist. Julius Chajes, pianist. Town Hall, Oct. 9, afternoon:

Sonata in E Minor	J. S. Bach
Sonata in F Major (K. 547)	Mozart
Sonata in A Minor, Op. 105	Schumann
Sonata No. 3, in A Minor, Op. 25	Georges Enesco

Intelligent and sensitive musicianship of a high order marked this second of a series of three sonata recitals by Mr. Sackson and Mr. Chajes. Without a display of virtuosity, they played the highly contrasted sonatas on the program with a range of style and with an interpretative grasp of their contents which made other considerations secondary. The Bach E Minor Sonata in a presumably first performance proved a valuable addition to the repertory, though not in the first rank of the composer's sonatas.

Mozart's superb F Major Sonata was played with just the right mixture of sprightly grace and poignant emotion. Always formally perfect, it nevertheless confounds the view that eighteenth century music, and particularly Mozart, lacks the feeling and expression of the romantics. Not that the players romanticized the work; on the contrary they played with fine taste and restraint; but they gave to the music life and warmth. It was good to hear Schumann's Sonata played with such intimacy of style. Surely there is nothing more fragrant and poetic in the literature than the second movement of this work, and Mr. Sackson and Mr. Chajes subjected themselves fully to its moods. In the opening of the Sonata, also, with its restless, pulsing theme, they immediately established the atmosphere of

the music. Enesco's Third Sonata is so rhapsodic and disjointed in effect that it scarcely fits its proportions and its excessive length militates against it. Yet there is much power in this music, both of structure and of emotion. The players threw themselves into it with abandon and communicative zeal. In this, as in other sonatas on the program, there were places where Mr. Sackson's tone lacked warmth and largeness and where Mr. Chajes played with over restraint and lack of color, but the sincerity and interpretative intelligence of their playing made one forget its occasionally limited technical range. S.

Lucienne Delforge in American Debut

Lucienne Delforge, pianist. Town Hall, Oct. 12, evening:

'Pour le piano' Suite: Prelude, Sarabande and Toccata; 'Clair de lune'; 'L'isle joyeuse'	Debussy
Prelude, Aria and Finale	César Franck
'Le tombeau de Couperin': Prelude, Forlane, Rigaudon, Menuet, Toccata	Ravel
'Les mouvements perpétuels'	Poulenc
Bourrée	Albert Roussel
Etude de Concert	Gabriel Pierné
Etudes Symphoniques	Schumann

In arranging a program of preponderantly French compositions Miss Delforge undoubtedly chose the kind of music nearest her heart. The personable young French pianist came equipped with the experience of not only having played frequently in Paris since her debut there four years ago, but of having appeared in many other European capitals as well.

Her playing of this program was marked throughout by an intelligent comprehension of the pieces taken in hand that bespoke substantial musicianship, and by a neat facility and a quality of tone at all times pleasing. There was special charm in her playing of some of the smaller pieces, such as the Poulenc 'Mouvements', and in the Debussy and Ravel composition also she seemed to be on especially congenial ground. The larger works, however, would have benefited by a wider range of color and greater tonal resources than seemed to be at her command, while a certain instability of rhythm made itself manifest from time to time, notably in the finale of the Schumann studies. A sizeable audience welcomed the new-comer cordially. C.

Alexander Harsanyi Returns in Recital

Alexander Harsanyi, violinist. Wolfgang Rebner, accompanist. Town Hall, Oct. 13, evening:

Sonata in F Minor	Bach
Sonata in C Sharp Minor, Op. 21	Dohnanyi
'Lakodalmas' (Hungarian Wedding Festival)	Leo Weiner

Hungarian Folk Melodies

Bartok-Orszagh Concerto in A

Mozart

Mr. Harsanyi, who had not been heard in New York for two seasons, returned with two works new to America, the

Weiner and Bartok-Orszagh pieces. Nor is the Dohnanyi sonata heard as often as it should be. Mr. Harsanyi played with sensitiveness, technical finish and with a plastic, if rather small and pallid tone. It was in the two Hungarian pieces that his interpretations were most effective, for he played them without exaggeration and yet with a feeling for their erratic, piquant harmonies and rhythms.

The Bach sonata lacked vigor, nor was Mr. Harsanyi's intonation above reproach in most of it. But the Dohnanyi sonata was played with more individuality and energy. This work, Brahmsian and decidedly eclectic throughout, has a thoroughness of workmanship and a delicacy of texture which make it welcome. After some of the spare-ribbed piano parts in modern sonatas, it is refreshing to hear the instrument used graciously as Dohnanyi uses it. And Mr. Rebner, who had treated the thickly arranged Bach sonata with a heavy hand, played the piano part in this sonata with admirable finish and interpretative unity with Mr. Harsanyi. The audience was cordial. S.

Martha Graham Presents 'American Document'

Opening the dance season for an audience which filled Carnegie Hall to overflowing, Martha Graham presented her new 'American Document', an experiment in dance united with the spoken word patterned freely after an American Minstrel Show, on the evening of Oct. 9. For the first time in several years Miss Graham danced with a male partner, Erick Hawkins. She had written a stirring text based upon some of America's great documents which was finely recited by Houseley Stevens, Jr. She wisely avoided literalism in her choreography. In parts of the suite—the plastically beautiful "Walk Around" which opened and closed the piece—the exquisite solo of the Indian Episode native figure—the Puritan episode—and parts of the Emancipation episode—one recognized a perfect organic form. The rhythm and meaning of the words in these passages were carried over into the movement.

In other places the form was still loose and in the experimental stage. The declaration of American independence episode could have expressed more stern and courageous defiance, the slave episode could have been more exuberant, more symbolic of the freeing of pent-up human feelings, and the final declaration could have expressed more explicitly the faith and need for leadership of the democracies. But those who have seen the creative growth of Miss Graham's 'Chronicle' and other works, could see in this new suite the outlines of a work as compact and powerful as they are. The group movement had vitality; its shifting lines and dynamics left a series of rich visual impressions of a complex and beautifully organized underlying design.

Whether Miss Graham chooses to continue to work in this new medium or not, she has proved that it is a fertile field for experiment. There is really no more reason why words should not be used with the dance than with music. Anita Alvarez and Thelma Babitz were the End Figures and Sophie Maslow led the dance group. Ray Green's music was uneven, much of it lacking in vitality and impact. The stage design, of admirable simplicity, was by Arch Lauterer the costumes by Edythe (Continued on page 23)

"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat*.



BARRERE-BRITT

"CONCERTINO"

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

FOSTER APPOINTED TO POST IN ST. LOUIS

Named Secretary-Manager of Orchestra — Symphony's Plans Are Listed

ST. LOUIS, Oct. 20.—The board of directors of the Symphony Society meeting on Oct. 11, announced the permanent appointment of Donald Foster as secretary-manager of the orchestra. He has been serving as acting manager since Aug. 8, following the resignation of Arthur J. Gaines, who has gone to Minneapolis.

Mr. Foster came here from Cape Girardeau, Mo., where he has been manager of the chamber of commerce for the past two years. He was secured to take charge of the ticket selling campaign, in which capacity he has had considerable experience. He was born in New York City and for the past twenty years has been in charge of fund-raising campaigns in different sections of the country. He was head of the chamber of commerce in Coffeyville, Kans., and Shawnee, Okla., with eight years previous work in Kansas. He is married and will take up his residence here at once.

Ticket Drive Begun

The season ticket drive was begun this week under the supervision of the women's association and the junior division of the symphony society with a goal of \$10,000. At least \$25,000 worth of season tickets will be sold through other channels.

The symphony season will open on Oct. 28-29 with the first of eighteen pairs of orchestral concerts. The list of soloists includes the names of Rachmaninoff, Kreisler, Maria Manning, Lotte Lehmann, Myra Hess, Boris Golschmann, Heifetz, Tibbett, Maurice Maréchal, Stravinsky and Rubinstein. There will be no choral concerts this year, but the regular children's concerts for the younger generation will be given.

HERBERT W. COST

BITTER TO CONDUCT

Jacksonville Musician Chosen as Head of Florida Symphony

JACKSONVILLE, Fla., Oct. 20.—John Bitter, Jacksonville musician, was recently appointed conductor of the Florida Symphony. Rehearsals have begun for concerts which will be given throughout the forthcoming season in this city and throughout the state.

The orchestra was organized last winter under the direction of Dr. C. C. Nice, state director of the WPA project, with headquarters in Jacksonville. In addition to his work as composer, flutist and teacher, Mr. Bitter has conducted the Jacksonville Symphony for the past four years. During the past summer he was invited to conduct the Hartford and Bridgeport, Conn., WPA orchestras by Dr. Nikolai Sokoloff, national director of the project. The son of Karl Bitter, the sculptor, the conductor was born in New York, studied at the Curtis Institute of Music in Philadelphia and abroad in Salzburg and Vienna. He was recently chosen by the Allied Arts Society to receive its award as outstanding southern composer.

Queens Orchestra Plays Erb Work

The Queens Chamber Orchestral Society, a string ensemble conducted by Felix Robert Mendelssohn, made its New York debut in the Carnegie Chamber Music Hall on the evening of Oct. 20, including on its program the first performance of John

Warren Erb's 'Christmas Eve of Early Greek Christians'. The concert opened with Handel's Concerto Grosso No. 13, and included a Haydn Concerto for harpsichord with Eleanor Maja as soloist, Georg Roth's 'Suite in the Old Style', Robert Volkmann's Third Serenade with John Schneider as soloist, and Felix Guenther's 'Schubertiana'. The audience was cordial, applauding both music and performers generously.

Luboshutz and Nemenoff Begin Concert Activities

To Be Heard as Soloists with Boston Symphony in Mozart Work—Tour to Include Forty-five Cities

Pierre Luboshutz and Genia Nemenoff, duo-pianists, began their concert activities for the 1938-39 season with an appearance at North Carolina University on Oct. 10. On Oct. 24 and 25 the



Pierre Luboshutz and Genia Nemenoff

two artists will be heard as soloists with the Boston Symphony in Boston under the baton of Serge Koussevitzky, playing the Mozart E Flat Concerto, in which a cadenza by Mr. Luboshutz will be used.

They will appear in recital in New York at the Town Hall on Nov. 25, when they will offer two first performances, that of a Concerto for two pianos by Claude Arrieux and of Schubert-Prokofieff waltzes. Four new arrangements by Mr. Luboshutz will also be performed.

In addition the two pianists will appear together in forty-five cities during the season including Washington, D. C., on Dec. 19; in St. Louis on Jan. 17; with the San Francisco Symphony under Pierre Monteux on Jan. 21 and 22; in Los Angeles on Jan. 24; in Syracuse on Feb. 14, and also in Albany, New York.

BACH CHOIR REHEARSES

Prepares for Yearly Festival Under Its New Conductor, Ifor Jones

BETHLEHEM, Pa., Oct. 20.—The Bach Choir of Bethlehem of which the late Dr. J. Fred. Wolle was founder and conductor, has resumed rehearsals in preparation for its thirty-second festival.

Ifor Jones, a graduate and professor of the Royal Academy of Music, London, and conductor of the Bach Cantata Club of New Brunswick and the Handel Choir of Westfield, N. J., has been engaged to conduct the Bach Choir and succeeds Dr. Bruce Carey, under whose direction the festivals have been held during the past six years.

The first rehearsal was held on Oct.

WPA Orchestras to Tour on Regional Basis

Number of Sponsors to Be Increased and Audience Base Enlarged Through Regularly Scheduled Statewide Events

IMPRESSED by the response of audiences to concerts of the Federal Music Project's symphony orchestras, many of these organizations are expanding their activities this season to provide entertainment on a state or regional basis, rather than limiting their appearances to local programs.

In announcing this new policy, assistant administrator, Ellen S. Woodward, and Nikolai Sokoloff, national director of the Federal Music Project, explained that they believed the broadened scope of the orchestras would offer better prospects for permanency and increased security for permanency for the musicians, of whom there are 2,642 persons on the rolls of thirty-eight federally sponsored symphony organizations.

Under the new plans the number of sponsors will be increased and the audience base will be enlarged through regularly scheduled concerts in a dozen cities, for each of the several musical organizations affected. While the WPA's chief interest is of course, the security of unemployed musicians enrolled in these orchestras, an important consideration has been the desirability of making it possible for additional audiences to hear good music that but for Federal assistance would be unavailable.

Response of audiences throughout the country has disclosed an appreciation of good music that was only dimly suspected three years ago. Prior to the initiation of the Federal music project in 1935 the great majority of Americans had no opportunity to hear the subscr-

6 at the Moravian Seminary and College for Women; over seventy-five per cent of the members attended. After being introduced by H. S. Snyder, the president, Mr. Jones made a few appropriate remarks and the rehearsal began with the 'Gloria in Excelsis Deo' from the Mass in B Minor.

HURRICANE INJURES MACDOWELL COLONY

Forest and Buildings Suffer \$40,000 Loss—Start Fund for Reconstruction

The Edward MacDowell Colony at Peterborough, N. H., suffered losses from the recent hurricane estimated by state authorities at \$40,000, according to a report made by Mrs. MacDowell at an emergency meeting of the board of directors of the Edward MacDowell Association, Inc., held at the Beethoven Association recently. Practically all of the large trees in the 600-acre forest were destroyed, all the roads obstructed, and in some cases entirely washed out, the private lighting and water systems impaired and a number of the buildings seriously damaged.

Frank C. Mercer, chairman of the board of selectmen of the town of Peterborough, estimated the timber damage at \$28,000. This is confined almost entirely to the larger trees and the second growth has suffered considerably less. The fallen trees, however,

tion orchestras and opera companies, but by the Fall months of 1938 the thirty-eight WPA symphony orchestras have given 14,785 programs and performances before an aggregate audience of 10,615,000 listeners—a distinct contribution to America's cultural life.

For the coming year, the North Carolina-Virginia Symphony will divide its season among about twenty cities, with circuit tours embracing the University of Virginia, the College of William and Mary, and several Virginia cities in the fall and early winter, with a similar tour of North Carolina cities in the late Winter and Spring. Dr. Frank Laird Waller is the conductor.

Dr. Sokoloff himself will be the guest conductor with the Illinois Symphony of Chicago on Oct. 23 when it opens its third season in the Great Northern Theatre. This organization, of which Albert Goldberg and Izler Solomon are the conductors, gave a series of summer concerts at the University of Chicago and in Wilmette, and appeared in Springfield, Ill., in a program that opened the Illinois State Fair. This season the group will be heard in several Illinois cities. In its first two seasons the Illinois orchestra gave twenty-four compositions in world premieres, six first performances in America, fifty-nine first performances in Chicago and presented seventy-one compositions by American composers.

The Colorado Symphony will appear in some twenty Colorado cities with side trips into Utah, Wyoming and Nebraska, while the Wisconsin Symphony, under Sigfried Prager, and the Federal Symphony, of Oklahoma, under Ralph Rose, Jr., both played several out-of-town engagements during the summer season and will resume touring in their respective states this Fall. The Utah Sinfonietta of Salt Lake City already has been heard in more than a dozen towns, the State Symphony of Boston has traveled as far as Portland, Me., and the Florida Symphony of Jacksonville has given programs in Miami, St. Petersburg and other cities.

by order of the governor of the state must all be removed by June 1, 1939, in order to destroy the fire hazard. This has already been begun and the logs are being piled. The brush will be burned as soon as there is a snow fall.

The work already started is being paid for entirely by voluntary contributions made by members of the colony and by friends, but a much larger sum will be necessary in order to complete the clearing and carry on necessary reconstruction.

CHICAGO COMPETITION OFFERED TO STUDENTS

One Week Contract with Chicago City Opera Company and Ballet Engagement Are Prizes

CHICAGO, Oct. 20.—Two prizes of a one-week contract with the Chicago City Opera Company for a man and a woman, and two prizes of permanent contracts for the season with the Littlefield Ballet Company will be awarded in a contest open to students from Illinois, Indiana, Michigan and Wisconsin in November. The Chicago *Evening American* is co-operating with the Chicago New Century committee and the Chicago City Opera Company in sponsoring the contest.

If the singers winning the contest are deemed worthy, the opera company will take an option on a two-weeks further engagement. The contest is being held as a part of Opera Week in Chicago, from Oct. 29 to Nov. 5.

FIRST OF RECITALS ARE GIVEN IN SEATTLE

E. Robert Schmitz, Theo Karle and Organists Appear in Early Fall Events

SEATTLE, Oct. 20.—The Fall concert season opened on Oct. 3 with a recital by the pianist E. Robert Schmitz. His program opened with 'Burlesca' and Sonata in F, by Scarlatti, followed by two fugues by Bach. His playing of Mussorgsky's 'Pictures at an Exhibition' revealed his mastery of his instrument and delighted his listeners. However, it was the Debussy group which completely captured his audience and called for three encores by the same composer. Other works equally well played were the first Spanish dance from 'Vida Breve' by de Falla, 'Evocacion' by Albeniz, Rigaudon and Toccata by Ravel.

Schmitz Honored at a Supper

Mr. Schmitz, who is founder and international president of Pro Musica, was honored by members of the local chapter at a supper at the New Washington Hotel following the performance.

Theo Karle was heard on Oct. 5. His program embraced songs and arias from the seventeenth century through Lieder to modern English songs. Dozens of

requests for favorite songs had been sent Mr. Karle before his arrival here. 'Cielo a Mar' from 'La Gioconda' and 'Le Reve' from Massenet's 'Manon' were added to his program. The popular tenor was generous with encores. Arville Belstad was the accompanist.

Western Washington Chapter of the American Guild of Organists presented three of its members in a recital at University Temple, on Oct. 14. Mr. Wallace Seeley, of Seattle, played Borowski's First Organ Sonata and Canzonetta by Carl Paige Wood; D. Robert Smith of Tacoma played two numbers by VanDenman Thompson, 'To an American Soldier' and 'Ariel' and 'Rejoice, Ye pure in Heart' by Leo Sowerby. The program closed with the 'Cathedral Prelude' by Clokey, 'Twilight at Fiesole' by Bingham, and 'Come Autumn Time' by Sowerby played by Walter Eichenger of Seattle.

Pro Musica has elected the following officers for the coming year: J. Ayres Taylor, president; Francis J. Armstrong, vice president; Floyd Oles, secretary; Maurice Jackson, treasurer.

Members of the Symphony League will introduce the new conductor of the Seattle Symphony, Dr. Nikolai Sokoloff, and his wife, Ruth Ottoway Sokoloff, to

Seattle at a dinner followed by a reception at the Olympic Hotel on Nov. 1. The opening concert will be on Nov. 14 at Music Hall.

NAN D. BRONSON

OAKLAND WELCOMES VISITING ARTISTS

Rethberg and Pinza, Morris and Anderson Heard in Recital—Local Ensembles Appear

OAKLAND, CALIF., Oct. 20.—The Oakland Forum presented Elizabeth Rethberg and Ezio Pinza in joint recital beginning its Artist Series in Oakland Auditorium. Songs of Mozart, Handel, Bach, Brahms and Wolf, with duets from 'Don Giovanni' and 'Mignon' made up the versatile program and earned several encores. Fritz Kitzinger provided superb accompaniments.

The Metropolitan Oakland Concert Orchestra, Galen Piepenburg, conductor, made its bow at the City Club Theatre, before a large and friendly audience, with Charles Rowan as commentator, in lieu of program notes. Hadley's 'Streets of Peking'; Grofe's 'Mississippi' and Rachmaninoff's G Minor Prelude were played, and Frank Houser, concertmaster, also offered the first movement of Lalo's 'Symphonie Espagnole' and Robert Fish the Charnade 'Concerto for flute and Orchestra'. Each young man acquitted himself creditably. Viola Morris and Victoria Anderson, England's two-part singers, were heard in Mills College Concert Series with Benjamin Moore supplying excellent accompaniment.

Brico Conducts WPA Players

The local concerts of the Bay Region Federal Orchestra have gained in size and importance under the baton of Antonia Brico, both because of interest in an American conductor, and the sincerity of her work. At these concerts also has been heard the Negro Chorus under Elmer Keeton, with Marcus Hall, baritone, as soloist. Alice Ehlers played a Concerto for harpsichord and orchestra, and the Federal Chorus under Giulio Silva gave good account of itself in a first local hearing of Hanson's 'The Lament for Beowulf'.

The Mozart Ensemble, forty members of the University of California Symphony, played a Mozart program in the University Gymnasium, with Albert Elkus conducting, and George Stewart McManus, piano soloist. McManus played the A Major and D Minor concertos and the ensemble the 'Don Juan' Overture, with grace and facility.

Musical Artists of America presented two concerts in Berkeley Women's City Club. First was that of Radiana Pazmore, contralto, in a self-accompanied program of intimate charm. Elwin Calberg, pianist, was second artist on the list playing Brahms's Variations on a Handel theme, the Chopin B Minor Sonata and a group of shorter works.

An all-Brahms program was heard in the City Club when Harald Logan, pianist; Omo Grimwood, soprano; Marion Calder, contralto; Marco Sirisio, tenor, and Herbert Hobson, baritone, were the soloists. Virginia de Fremery and Jessie Moore were accompanists.

California University's famed Greek Theatre was the setting for Gilbert and Sullivan's 'Trial by Jury', 'Pirates of Penzance' and 'Patience'. Given by the well trained Players Club of San Francisco, Reginald Travers, director, and

Pietro Yon, Organist, Begins Tour of Coast and Mid-West

To Play at Tri-State Convention of American Guild of Organists—Will Tour New England

Having returned from his annual trip to Italy, Pietro Yon, American organist and composer, was to commence his concert season on Oct. 21.

The first part of the tour, which ends



Pietro Yon Returning to America

on Dec. 4, will take the artist through the far west to the Pacific coast with concerts in North and South Carolina; Nashville, Tenn.; Butte, Helena and Great Falls, Mont.; Boise, Idaho; Chickasha, Okla.; San Francisco, Calif., Portland, Ore. and other western cities. In Nashville Mr. Yon will play for the Tri-State Convention of the American Guild of Organists.

Upon his return to New York, Mr. Yon will again resume his studio work and will continue teaching until February, 1939, when he completes the second half of his tour in New England and the middle west.

Don Barrientos conducting, all were good performances. A ballet from the Grace Burroughs school was effective.

A. FLEMING

Ernest Charles Entertained in Wichita

WICHITA, KANS., Oct. 20.—Ernest Charles, composer, was the guest of honor at a dinner and musicale given by John Snyder on Sept. 24, at which Mr. Charles met Thurlow Lieurance, composer of 'By the Waters of the Minnetonka'. Mr. Charles also made a tour of the broadcasting studios. He plans to give a recital in Wichita in December.

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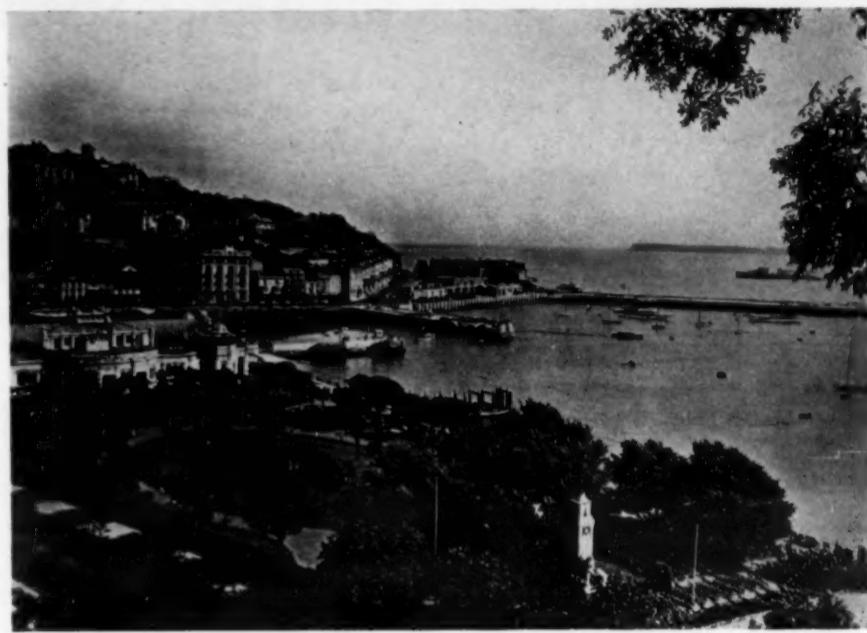
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Torquay Festival Draws London Crowds



The Princess Gardens at Torquay with the Pavilion at Left Centre

(Continued from page 15)

Albani, Ada Crossley, Ffrangeon-Davies or Gervase Elwes.

A few days after his Jubilee concert Sir Henry was conducting one of the concerts of the Torquay Festival, a festival which is less known than other sea-side music ventures but which, under the guidance of the conductor, Ernest Goss, is making praiseworthy progress. Other programs were conducted by Mr. Goss himself, Sir Adrian Boult, and Constant Lambert, who offered an admirably unhackneyed concert. The festival was a very encouraging and enjoyable affair.

On Oct. 19 the B.B.C.'s Symphony Concert season opened with an all-Brahms concert in the Queen's Hall. Brahms, by the way, is a much-favored composer at these concerts. The only other composers to be accorded a whole concert in the series are Handel, Mozart and Elgar. The Brahms program included the Piano Concerto No. 2, with Myra Hess as soloist. Before the performance I was interested enough to look up what some of the Brahms commentators had to say on the work and was amused to find that Specht and Karl Geiringer hold exactly opposite opinions on the soloist's role. The former held that the soloist's vanity could find no satisfaction in so sym-



W. Gould

Ernest Goss, Conductor of the Torquay Festival

phonie a conception, whereas the latter insists that the soloist must assert himself in his part to be successful. A good thing, I thought, that our concerto soloists prefer detective fiction to musical biography or criticism.

THE SAN CARLO OPERA BEGINS CHICAGO TENURE

Rose Bampton, George Newton and Frank Teurfs Give Recitals—
Ballet Caravan Dances

CHICAGO, Oct. 20.—During the first week in October Fortune Gallo's San Carlo Opera Company opened the season with 'The Barber of Seville' at the Auditorium and settled down for an engagement of three weeks. Helen Olheim, mezzo-soprano; Mildred Baldwin, soprano; Ivan Petroff, baritone, and Franco Perulli, tenor, are new to the troupe. As Aroldo Lindi was ill, he was replaced by John Pane-Gasser and Henry Thompson, local tenors, in 'Travatore', 'Aida' and 'Pagliacci'. Carlo Peroni continues to conduct with a tasteful and enlivening baton.

The first recital of the season took place in Fullerton Hall on Oct. 11.

George Newton, Indianapolis bass, composed his program solely of songs by Purcell, Schubert, Brahms and Griffes. He has warmth and imagination in an unusual degree. Accompaniments by Walter Whitworth were excellent.

Rose Bampton, soprano, opened the Saturday night series sponsored by the Adult Education Council at Orchestra Hall on Oct. 15, punctuating her program with operatic arias. Her voice, large and lustrous, was manipulated with an enviable ease that betrayed not the slightest sense of strain. The Verdi and Wagner excerpts carried beautifully; Miss Bampton is also able to refine her style for Schubert and Debussy songs. Nils Nelson, an admirable pianist, assisted her.

Lincoln Kirstein's 'Ballet Caravan' stopped off for a single showing at the Civic Theatre on Oct. 16. This project as well as 'Billy the Kid' and the vaudeville turns that have been incorporated,

quite legitimately, into 'Filling Station', drew the applause of a crowded house.

The same afternoon Frank Teurfs, baritone, appeared in recital at the Studebaker, and the Dana Ensemble of Poland, aided by Hanka Brzezinska as soprano soloist, presented a varied program at Orchestra Hall.

PHILHARMONIC LEAGUE HOLDS FIRST LUNCHEON

Membership Swells—Mrs. Astor, George Sokolsky and Barbirolli Speak—
Kaskas and Schuster Appear

The New York Philharmonic-Symphony League gave a luncheon at the Hotel Plaza on Oct. 19 at which Mrs. John T. Pratt, chairman, presided, with Mrs. Vincent Astor, chairman of the auxiliary board, and George E. Sokolsky as speakers. Anna Kaskas, contralto of the Metropolitan Opera, and Joseph Schuster, first 'cellist of the Philharmonic-Symphony, were soloists in a brief musical program. John Barbirolli, conductor of the Philharmonic-Symphony, also spoke briefly, praising the orchestra. Mrs. Pratt told league members that their organization, founded last February, now includes more than 1200 members.

Mrs. Astor explained the need for the league and its purposes, urging music-lovers to take an active part in helping the cause of symphonic music. Mr. Sokolsky asserted that this country has the responsibility "of preserving the fruits of Western civilization", and that it should see to it that "there are orchestras which not only can produce music, but that musicians have enough orchestras in which they can play." He said that "there may soon be nowhere else in the world where music can be heard without politics". At the second meeting of the league on Nov. 1 Mr. Barbirolli will lecture. Other lectures will be held on Nov. 10, Dec. 1, Jan. 10, Jan. 31 and Feb. 28. On Jan. 16 and on March 7 the Philharmonic-Symphony will give private concerts for league members.

THIRD SEASON OPENED BY JUNIOR PROGRAMS

Opera and Ballet Companies Start Tours with Productions for Child Audiences

Junior Programs, Inc., is sponsoring two touring companies this year, an opera and a ballet group, which will appear before children throughout the eastern half of the United States. This non-profit organization opened its third opera season for children in Binghamton, N. Y., on Oct. 14, with Humperdinck's 'Hänsel and Gretel' in a specially prepared version. The company this year includes Cecile Sherman, Alma Milstead, Tom Williams, Marion Selee, Howard Laramy and Patrick Henry. The opera troupe will appear in the vicinity of New York during the next few weeks and then travel westward and southward. It will perform a children's version of Rimsky-Korsakoff's 'Tsar Saltan', called 'The Bumble Bee Prince', as well as 'Hänsel and Gretel'.

The Junior Programs Ballet Company, headed by Edwin Strawbridge, has prepared a ballet, based upon Shakespeare's 'Midsummer Night's Dream', in which Mr. Strawbridge will dance the role of Puck. The ballet company will also have in its repertoire 'Pinocchio', and 'The Princess and the Swineherd', devised after the fairy tale by Andersen. In these ballets a nar-

ator seated at one side of the stage tells the story and speaks the lines while the dancers interpret the action in dance and pantomime.

Mafalda Favero to Tour Under Metropolitan Music Bureau

Mafalda Favero, soprano, of La Scala, Milan, who made her American operatic debut with the San Francisco Opera recently, will make a concert tour under the direction of the Metropolitan Musical Bureau, Inc. She will be soloist with the Detroit Symphony on Dec. 1 and 2.

Enya Gonzales to Give New York Recital

Enya Gonzales, nineteen-year-old Filipino soprano, who made her American operatic debut with the San Carlo Opera Company during its recent New York season, will appear under the management of the Metropolitan Musical Bureau, a division of the Columbia Concert Corporation, in a Town Hall recital in November.

GERTRUDE BORZI

Coloratura Soprano



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PRAGUE

May, 1938

Gertrude Borzi, who received her vocal training from the well-known Giannini-Gregory, pedagogue and voice specialist, delighted a large audience with a genuine Italian coloratura voice.

—Bohemia

As a representative of a genuine, vivid Bel Canto, the songs which she presented meant to her new adventures in the service of beauty, euphony, intonation, and the joys and serenities of life.

—Die Zeit

She chose for her ringing, bell-like voice a very appropriately arranged program containing songs and arias by old masters as well as modern composers, which she sang in very good Italian, and with altogether good intonation, which seldom happens in the case of coloratura sopranos.

—Narodni Noviny

She sang herself into the Rosina's aria from "The Barber of Seville," which was a remarkably rounded out, colorfully brilliant piece of work.

—Narodni Politika

Her program consisted of songs which gave her a chance to display the sweet, melodious quality of her voice.

—Lidove Noviny

The singer's advanced vocal culture enabled her to conquer all the dangerous rocks through which a coloratura must sail. Other unquestionable assets are the width of her range and its height.

—Narodni Listy

It is a long time since we have heard as good and as perfectly controlled a coloratura voice as that of the young American, Miss Borzi.

—Pravni Listy

The coloratura soprano of the singer is very pleasant and capable of dynamic shading and those technical delicacies which are the singer's alphabet.

—Venukov

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Opens Concert Tour



Rosa Ponselle, as She Opened Her Concert Tour

LONG BEACH, Calif., Oct. 20.—Rosa Ponselle, soprano, began her season with a recital in the Municipal Auditorium on Oct. 7, before a capacity audience that received her so enthusiastically she was forced to double her program with encores. She was accompanied by Leo Taubman.

Miss Ponselle began her program with the aria 'O Divine Affrodite' from Romano Romani's 'Fedra', with the composer at the piano, and then sang songs by Wagner, Paradies, Widor, Respighi, the aria 'Adieux Forêts' from Tchaikovsky's 'Jeanne d'Arc', and completed the recital with works by Higgins, Ernest Charles, Brewer, Head and La Forge.

Miss Ponselle will close her Fall tour in New York at a Town Hall Endowment Fund concert on Nov. 30.

PHILADELPHIA CIVIC PLAYERS BEGIN YEAR

Britt Conducts Novelties and Premiere—Several Recital Series Are Begun

PHILADELPHIA, Oct. 20.—Aside from the opening concerts of the Philadelphia Orchestra the new season has brought excellent programs by the Philadelphia Civic Symphony and other groups.

Recent concerts were given in Mitten Hall, Temple University, and Irvine Auditorium, University of Pennsylvania, the program in the former hall, on Oct. 9, engaging Horace Britt as able guest-conductor. Fine musicianship was apparent in the readings of Mozart's 'Marriage of Figaro' overture; Haydn's Symphony in D, and a Berlioz group,

the 'Beatrice and Benedict' Overture, and excerpts from 'Les Troyens', relatively unfamiliar. 'The Golden Dream' by Ernest Britt, father of the visiting conductor, received its American premiere. A tone poem, the piece provided melodically pleasing and skillfully orchestrated music.

Treash Is Soloist

J. W. F. Leman led the Irvine Auditorium concert on Oct. 16 with Leonard Treash, bass-baritone, as soloist in the florid 'Drum Major's Air' from Thomas's 'Le Caid' and 'Wotan's Farewell' from Wagner's 'Die Walküre'.

Oct. 9 witnessed the opening of the Philadelphia Music Centre's 1938-39 series of consecutive Sunday evening concerts and recitals. Two young Philadelphia musicians, Eudice Shapiro, violinist, and Joseph Levins, pianist (both Curtis Institute graduates), were enthusiastically applauded for satisfying interpretations of sonatas by Mozart and Beethoven.

Oct. 13 brought the initial events of the Duo Music Club and the Philadelphia Music Teachers Association. The former group, with Mrs. G. Charles Lever, newly-elected president, in the chair met in the Hotel Walton. Dr. Edward Ellsworth Hipsher, presided at the Music Teachers meeting in Presser Recital Hall.

Appreciation Recitals to Be Given

William K. Huff management announces a course of eighteen appreciation recitals to take place in the Philadelphia Art Alliance on Friday mornings beginning Oct. 21. Associated in the course as lecturers and pianists are Isadore Freed and Josef Wissow, who will appear individually or jointly according to the subject and program.

Students and graduates of the Curtis Institute are giving a series of ten programs tracing the development of vocal and chamber music from the seventeenth century to the present day. The first concert took place in Casimir Hall on Oct. 18. Joseph Levine, Vladimir Sokoloff and Ralph Berkowitz are directing the series.

WILLIAM E. SMITH

PORLTAND SEASON OPENS

Cossack Choir Begins Celebrity Series —Music Clubs Meet

PORLTAND, ME., Oct. 20.—The Portland music season opened on Oct. 3, with a program presented by Hugo Brandt and Co., at the Eastland Hotel under the sponsorship of the Maine Counsel of Religious Education. The Don Cossack Russian Choir gave the first concert of the Celebrity Series on Oct. 10, in the Portland High School Auditorium. The Portland Community Concert Series will begin on Nov. 1, with Lotte Lehmann and Lauritz Melchior appearing in a joint concert.

Local music clubs are also resuming their activities. The Portland Men's Singing Club and the Portland Women's Chorus have each held one rehearsal under Arthur Wilson. The Portland Polyphonic Society held its first rehearsal on Oct. 3 in the studio of Alfred Brinkler, conductor. The Kotzschmar Club held its first meeting on Oct. 11, and the Portland Rossini Club, the oldest incorporated club in the United States, the first of two special meetings for active and privileged members on Oct. 13. The public recitals do not start until November. The MacDowell and Marston Clubs also will resume meetings in November.

ELLEN F. BLODGETT

NEW HAVEN PLAYERS TO GIVE NEW SERIES

Smith, Kortschak and Donovan to Conduct Eight Concerts —Soloists Are Named

NEW HAVEN, Oct. 20.—The New Haven Symphony in its forty-fifth year will give a full series of eight Monday evening concerts at Woolsey Hall in combination with the Civic Orchestra in its eighth year, sponsored by the New Haven Orchestra Association and the Yale School of Music. Conductors and soloists for these concerts are as follows: Oct. 10, David Stanley Smith with Bruce Simonds, pianist; Nov. 7, Hugo Kortschak with Georges Barrère, flutist; Dec. 5; Richard Donovan with Harold Bauer, pianist; Jan. 16, Hugo Kortschak in a special Wagner-Tchaikovsky program; Feb. 6, David Stanley Smith with the Yale Glee Club under Marshall Bartholomew; Feb. 27, Hugo Kortschak with Kathleen Parlow, violinist; March 27, Richard Donovan and Povla Frijsh, soprano; May 8, David Stanley Smith conducting Verdi's 'Requiem'.

In addition, the regular course of three concerts for young people will be given under Harry Berman on Jan. 21, Feb. 18, and March 18.

The Woolsey Hall Concert Series under the management of Daggett M. Lee has listed the following six events: Heifetz, Nov. 1; Boston Symphony, Nov. 16; Amparo and José Iturbi, Dec. 13; Marian Anderson, Jan. 11; Walter Gieseking, Feb. 14; Boston Symphony, March 8.

The complete cycle of Beethoven's sonatas for violin and piano will be played by Orrea Pernel, English violinist, and Bruce Simonds, pianist, on Oct. 24, Nov. 14, and Nov. 28.

The Yale School of Music announces as an extension of its courses in the history, literature, theory, and practice of music, additional courses in musicology to be given by Dr. Leon Schrade, formerly of the University of Bonn.

MILES KASTENDIECK

Myra Hess to Open American Tour in Newark

Myra Hess, English pianist, will open her American tour in Newark on Nov. 6. Her October schedule in England and Scotland includes an appearance with the London B.B.C. Orchestra, conducted by Sir Adrian Boult.

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CONCERTS: Singers and Sonata Recitalists Heard

(Continued from page 18)

Gilfond and the assistant pianist was Norman Lloyd. Louis Horst was musical director and made his accompaniments a part of the dancing. Miss Graham preluded the new work with 'Imperial Gesture' and a breath-taking performance of 'Frontier'. The group and Mr. Hawkins were also in brilliant form. It was an exciting and rewarding evening, with applause and recalls for Miss Graham, her dancers, Mr. Stevens and Mr. Horst.



Mack Harrell in Debut

Mack Harrell, bass-baritone. Assisted by Coenraad V. Bos, pianist, and Dorothy Minty, violinist. Town Hall, Oct. 15, afternoon:

'Hier in meines Vaters Stätte', from Cantata No. 32; 'Wenn Trost und Huelf', from Cantata No. 117.....Bach
'Frühling aus dem Aeschylos'; 'Der Einsame'; 'Selige Welt'; 'Aut der Donau'; 'An Schwager Kronos'.....Schubert
'Wie Melodien'; 'Steig auf, geliebter Schatten'; 'Geheimnis'; 'Kein Haus, kein Heimat'; 'Ein Sonnett'; 'Uneuerwindlich'....Brahms
'Muhevoll komme ich und beladen'; 'Schon streckt' ich aus im Bett'; Und willst du deinen Liebsten sterben sehen'; 'Ein Staendchen Euch zu bringen'; 'Dank des Paria'.....Wolf

Mr. Harrell was well remembered from an appearance as soloist with the National Orchestral Association last season. This, however, was his first New York recital. It was noteworthy for the intelligence and taste with which the singer used a well-produced and dependable voice, his interpretations being of an artistic conviction throughout. He was most successful in songs of weighty, declamatory character and those which contained some element of drama. The two Bach arias were exceedingly well sung. In more lyric music, his singing was sometimes a little lacking in subtlety and fluency, though he made good use of the soft voice in 'Wie Melodien zieht es mir' and 'Geheimnis'.

In style the recitalist met admirably the basic requirements of his Schubert, Brahms and Wolf groups, delivering their texts with understanding of the poetic content, but the two Bach arias at the outset were the peak of his program. A good-sized audience bestowed hearty applause on the singer. Mr. Bos and Miss Minty had also their bows to make, the former playing his usual admirable accompaniments and the latter contributing satisfactory obbligati for the Bach arias.

Lotte Lehmann Gives All-Wolf Program in Town Hall

Lotte Lehmann, soprano. Paul Ulanowsky, accompanist. Town Hall, Oct. 18, evening:

HUGO WOLF PROGRAM
'Mignon'; 'Frühling über's Jahr'; 'Anakreon's Grab'; 'Und Willst du meinen Liebsten Sterben Sehn?'; 'Wenn du, mein Liebster, Steigst zum Himmel auf'; 'In der Frühe'; 'Auch Kleine Dinge'; 'Der Knabe und das Imklein'; 'Peregrina' (1); 'Er Ist's'; 'An eine Aeolsharfe'; 'In dem Schatten meiner Locken'; 'Gebet'; 'Nun Lass uns Frieden Schliessen'; 'Der Gärtner'; 'Auf ein Altes Bild'; 'Du Denkst mit einem Fädcchen'; 'Schweig einmal Still'; 'Ich Hab in Penna'.

Accepting the advisability of programs devoted entirely to works by one composer, nothing but superlatives can be said of Mme. Lehmann's singing at this recital. Few singers in the past or the present are her peers in this type of song and, by her amazing and penetrating insight into the composer's mood, as well as by her almost uncanny ability to project it, she gave variety where a singer of less ability would have given monotony. Mme. Lehmann forgets



Lotte Lehmann

herself entirely and does not seem, ever, to be thinking of the effect she is making on her listeners which is the counsel of perfection for any art, even though rarely met with.

She was greeted with a prolonged round of applause on her first entrance and this grew almost to the pitch of frenzy in the course of the evening so that, with some artistic reluctance, she was compelled to repeat two or three of her songs. The program was deftly arranged in point of contrast, thus forcing the singer to make rapid leaps from one emotional utterance to another of remote intention. Needless to say, this was perfectly done.

Among the most treasurable items were 'Auch Kleine Dinge', 'Der Gärtner' and 'Schweig einmal Still'. After the first group, Mme. Lehmann sang 'Verborgenheit' most beautifully. After 'Er Ist's' she gave Schumann's setting of this same poem, the contrast in styles being of high interest. Other encores were the Strauss 'Ständchen' which roused the audience to ear-splitting applause, and Brahms's 'Therese', exquisitely given.

Mr. Ulanowsky's accompaniments were models of team-work and his tone was fine except in loud passages. Mme. Lehmann had him share the applause after each group.

Katherine Bacon Plays Classics

The recital given in Town Hall on the afternoon of Oct. 16 by Katherine Bacon,



first and last of the songs, well interpreted. The middle two were less communicative. The French group was well given; 'Beau Soir' had some excellently sustained singing. Mme. Hendrix is a promising singer, well-equipped vocally. Further experience should send her well to the fore as a recital artist. Mr. McArthur's accompaniments were excellent as usual.

H. pianist, included nine works long and firmly established in the repertoire. Her program began with two choral preludes by Bach, 'Awake, the Voice Commands', and 'Rejoice, Beloved Christians', proceeding to Beethoven, who was represented by his Sonata in C Minor, Op. 111.

Miss Bacon's playing was characterized by the two cardinal virtues of musicianship, an ample technique and interpretative insight. Her performances had breadth and depth; the tone in the Bach preludes was full, and in the Allegro of the Beethoven

Miss Bacon attained rare eminence, for its power and spirit were set forth with a convincing clarity and nobility of tone.

Six etudes from Chopin's Op. 25 included No. 1 in A Flat, No. 2 in F Minor, No. 3 in F, No. 6 in G Sharp Minor, No. 7 in C Sharp Minor and No. 11 in A Minor, all sensitively and ably played. In the fifth of this group her touch was especially noteworthy for its delicacy. Bravura passages were encompassed with technical mastery.

Schumann's 'Carnaval', Op. 9, concluded the exacting list which was heartily received by a large audience.

W.

Musical Art Quartet Gives French Program

Musical Art Quartet. Sascha Jacobsen, first violin; Paul Bernard, second violin; William Hymanson, viola; Marie Roemers-Rosanoff, 'cellist. Town Hall, Oct. 11, evening:

Quartet No. 3 in F Minor.....Vachon
Quartet No. 3, Op. 7, in D.....Dalayrac
Quartet in D (first and second movements).....Franck
Quartet No. 2.....Honegger
Quartet in F.....Ravel

It was an excellent idea on the part of the Musical Art Quartet to plan a series of chamber music evenings devoted to different nationalities, and this French evening took its listeners from the beginnings of the string quartet in France to its contemporary and vastly different stage of development. Yet through all of the music there were certain binding qualities: grace, melodic line, precision of utterance. Although the Vachon and Dalayrac works can not bear comparison in contrapuntal skill or thematic and structural interest with those of Mozart and Haydn, they had more than historical claims to performance. Perhaps one of them would have been enough at one time, however. In these, as in the other works on the program, the quartet played with finish and a sensitive feeling of ensemble.

Despite its prolixity, the Franck quartet

wears well. Its silken texture, ever changing in its harmonic colors and moods, was admirably set forth by the quartet. Even in passages where the music seems to be marking time, their tact and understanding lent it compelling interest. The 'Elfin Scherzo' was deftly done. Honegger's Second Quartet, as biting and incisive as the Franck quartet is hesitant and vague, was excellently played. Neither in its repetitious first movement nor in its thematically spare Adagio does it seem very rewarding, but its acidulously witty and sparkling last movement acts as a stimulant. Some of the best playing of the evening came with the Ravel quartet, which was wonderfully easy to listen to after the Honegger work. The Musical Art players filled its every episode with color, giving it an unusual animation and dramatic variety. The audience was highly enthusiastic throughout the evening.

S.

Vladimir Zorin Gives Unusual Program at Town Hall Recital

Vladimir Zorin, bass, gave his first New York recital in the Town Hall on the evening of Oct. 16, presenting a program that was unusual in content and in arrangement, and establishing himself as a competent and experienced artist.

Beginning with the aria, 'Disposo di Padre' from Gomez's 'Salvator Rosa', he followed this with 'Il Lacerato Spirto' from the Prologue to Verdi's 'Simone Boccanegra', and in both of these did some of the best singing of the evening. The second group was made up of songs by Balakireff and Mussorgsky, well given and interestingly interpreted. The third section consisting of Strauss's 'Morgen', Mahler's 'Um Mitternacht'; Faure's 'Les Berceaux', and Duparc's 'Le Manoir de Rosemonde' was less satisfactory as, in subduing his voice to half its volume or less, the quality suffered. A succeeding group by Koval, Birukoff, Prokofieff and Krennikoff had some striking points and the final group, in English, was noteworthy.

If the general atmosphere of the program was dark in color, the singer did capably what he set out to do, and definitely established himself as an interesting artist. Ralph Berkowitz played excellent accompaniments.

H.

Sackson and Chajes Conclude Recital Series

Davis Sackson, violinist, and Julius Chajes, pianist, gave the third and last of a series of sonata recitals in the Town Hall on the afternoon of Oct. 16, playing Bach's Sonata in G Minor for the first time in New York, according to a program note, "as far as can be ascertained"; Mozart's Sonata in D (K. 306), Werner Josten's A Major Sonata, and the Brahms D Minor, Op. 108.

Vigor and energy were characteristics of their playing, though at times, as in the Mozart Sonata, Mr. Chajes at the piano, overbore the modest tone of Mr. Sackson's violin. Yet in the same work there were many passages feelingly played, as in the opening Allegro where a fanciful and humorous little phrase was tossed lightly back and forth between the two instruments. The Bach opus was marked by power in the first and third movements.

(Continued on page 30)

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MUSIC: Christmas Carols, Chamber and Organ Music Published Recently

NOTEWORTHY NEW CAROLS IN FIRST CHRISTMAS SHEAF

As the first harbinger of the approaching Yuletide a sheaf of Christmas carols that are uncommonly interesting and attractive has arrived from the Galaxy Music Corporation. Many of them are welcome arrangements of carols of various nations, while others are new original compositions of noteworthy quality.

A novelty of special beauty is a carol by T. Tertius Noble entitled "Everywhere, Christmas Tonight!", a setting of a poem by Phillips Brooks, for a chorus of mixed voices, with baritone solo. Dr. Noble had here an inspiring poem to begin with and he has made the utmost use of the opportunity so provided to produce a Christmas choral work of unusual character. Roulades in the different voices give a true effect of joyous carolling in the main part in twelve-eight rhythm, while the smoothly flowing baritone solo and the succeeding full choral passage in four-four time provide an effective contrast. This will undoubtedly prove to be one of the special favorites of this year's carols. The performance time is given as five minutes.

Another of the novelties that stand out is a fine setting for mixed voices by William Robert Davis of a quaintly worded poem, "What seekest Thou, O my Son?" ("Quid petis, O Fili?"), found in manuscript in the British Museum and attributed to Robert Pygott. The composer has written music of appropriate dignity and with a certain suggestion of archaic flavor without austerity.

The choral versions of beautiful carols originating in European countries include the Polish "Sleep, Baby Jesus" as arranged by Frederick Erickson for mixed voices, with alto solo; the French "Carol of the Bards", arranged by Don Malin for four-part women's chorus; a "Swedish Yuletide Carol", an adaptation of an old Swedish folk-melody for mixed chorus, with soprano solo, by Harvey Gaul; a setting by Elizabeth Henderson of a fifteenth century Dutch poem, "Shepherds, What Joyful Tidings?", for mixed voices, and a group arranged by Katherine K. Davis for women's voices, a cappella, and published under one cover as Five Christmas Carols. These consist of the lovely Spanish nativity carol, "Rouse, Good Folk", the Croatian "A Blessed Day of Joy", the Hungarian "Wake, Gentle Shepherds", the German "Watching at Night" and the French "Now Leave Your Flocks".

Besides these Carl Reinecke's Christmas song, "On the Christmastide, in the Long Ago", for soprano and alto or tenor and bass, is issued with a new English version of the Andersen text by Marshall Kernochan, and there is an effective original carol for three-part women's chorus by

Louise Snodgrass, "The Holy Child", with words by Katherine S. Hayden.

Then Richard Hageman's "Christmas Eve", which gained extraordinary popularity last season both as solo and as arranged for mixed chorus, for women's chorus and for men's chorus unaccompanied, appears in still another arrangement, for men's chorus with piano accompaniment, the work of Alfred Greenfield.

The same firm, as the representative here of Stainer & Bell of London, also releases a collection of Flemish and Other Christmas Carols well arranged for mixed voices by David Stanley Smith and issued by the English publishing house as the fifteenth annual volume of the publications of the Carol Society established in New Haven in 1923. As with its predecessors, this collection consists of eight carols. In this case five are Flemish, two, "The Three Kings" and a "New Year's Song", are Swiss and one, "Hush, O Heaven", is Tyrolean. For all of them appropriate English translations of the original texts have been supplied by Edward Bliss Reed.

FINE ENGLISH CLASSICS FOR CHAMBER ORCHESTRAS

FOR small orchestras an excellent series of transcriptions of English classics by Anthony Collins has been published by Keith Prowse & Company in London under the general title, "Early Classic Works". It appears in the firm's London Chamber Orchestra Series.

The nine pieces constituting the series and published separately are an Air and a Gavotte by Jonathan Battishill (1738-1801), an Allegretto in G, a Hornpipe and a Saraband by James Hook (1746-1827), an Air by Orlando Gibbons (1583-1625), a Pavan by William Byrd (ca. 1542-1623), a Preludium by John Travers (1703-1758) and a Saraband by Thomas Arne (1710-1778).

In all of the transcriptions the scoring is basically for four string sections, first and second violins, third violins or violas, and cellos, but in every case a double-bass part is included, which in all but one instance is optional, while in all excepting the Travers prelude, which is not so suitable for the addition of other instruments, there are "ad lib." parts for two or three wood-wind instruments (flute, oboe and clarinet) and for the piano.

In view of the nature of fine musical material and of the well-considered scoring, which presents but little difficulty, if any, to the player of average technical capacities, this series possesses uncommon value for small orchestral groups.

NEW SUITE OF ORGAN PIECES COMPOSED BY SETH BINGHAM

UNDER the title, "Pastoral Psalms", Seth Bingham has grouped five pieces of picturesquely imaginative character into a suite for organ that bears his opus number 30, and the several pieces are published separately by Carl Fischer, Inc.

Program notes that supply a key to the composer's intentions are provided for each piece but the titles in themselves are suggestive of the moods portrayed: "Unto the Hills", "Forgotten Graves", "Black Cherries", "Voice of the Tempest" and "Beside Still

Waters". Of the set the "Voice of the Tempest" is the most elaborate in design, as it is the most brilliant in effect. Of the others the one of most intriguing imaginative implications is "Forgotten Graves", a picture of a "little country graveyard overgrown with myrtle", with headstones bearing snatches of familiar old hymns, such as "Rock of Ages", recalled in the course of the composition. But all of the pieces in this set should prove to be grateful material to organists in search of novelties.

NEW FINGERING FOR SCALES ADVOCATED IN JONÁS BOOK

BY way of supplying a preparatory book to supplement his "Master School of Modern Piano Playing and Virtuosity"

Alberto Jonás has now brought out "The Beginner's Master School of Piano Playing", an elementary method of combined piano playing, solfeggio, rhythm, ear training and sight reading instruction. It is published by Carl Fischer.

The book contains many pithy and useful suggestions to teachers and for the

most part Mr. Jonás maps his course in accordance with a more or less orthodox point of view. It is in his treatment of the scales that he runs foul of pedagogical convention, by advocating an entirely different system of fingering for both the major and minor scales and even the chromatic from those that have long been accepted. The crucial point of his new theory is that in all these scales the thumbs of the two hands should invariably play at the same time when the scales are played in parallel motion. This means that the same set of fingers in each hand would be used at the same time, instead of finger groups of different lengths, as in most instances in the present system.

The author contends that by adopting this principle of fingering not only would beginners have their problems of scale playing reduced to a comparative minimum but advanced players also would find their scale difficulties greatly simplified. For he maintains that when the corresponding groups of fingers are not used at the same time a perfectly balanced performance of the scale is very difficult for anyone to achieve. The fact that the two hands are pursuing two different patterns, as he points out, requires two different mental processes, one for each hand, this being the reason that all beginners and medium-grade players fumble the scale so often, generally in the second or third octave. With the fingerings now in use it is necessary to memorize seven different fingerings for the right hand and five for the left in the major scales, and five for the right hand and seven for the left in the minor scales.

Mr. Jonás takes cognizance of the fact that if the thumbs play together always in parallel motion they come together only in some instances in contrary motion. But inasmuch as in piano pieces of marked difficulty parallel scales outnumber contrary-motion scales by ten to one he urges that the parallel-motion scales should be given the choice of fingerings.

Readers of the scale section may be confused at one point unless they are warned that the illustrations at the bottom of page 36 and the top of page 37 have been interchanged by a printer's error.

■—BRIEFER MENTION—■

For String Quartet:

"From Foster Hall", five Stephen Foster melodies transcribed for string quartet by John Tasker Howard. Well-conceived arrangements of "Hard Times, Come Again No More", "Oh! Susanna", "Massa's in de Cold, Cold Ground", "Ring de Banjo" and

"Gentle Annie" that preserve the straightforward simplicity of the original songs while enhancing them harmonically and investing them with richer instrumental sonority (Carl Fischer).

For Violin and Piano:

"La Malquerida" ("Passion Flower"), by Clifford and Cyril Hellier. A very effective piece in tango rhythm with enough Spanish color to give it a local tie, and difficult enough to require a smooth and facile technique. Six pages in the piano score (London: Keith Prowse).

Children's Songs:

"Out and About", new views on natural history, with poems by Rodney Bennett from his "Whither shall we wander?" and music by Harry Brook. A set of seven capital little songs, with words in both English and Welsh. The titles are, "The Baker's Man", "Colours", "Dabchicks' Lullaby", "Ladybird", "Naiads and Dryads", "Jenny Wren" and "The Ant With a Straw". "Pedlars Gay", with words and directions by Lettice Cuttle and music by Thomas F. Dunhill. A very attractive action song for a personnel of eight children, two pedlars and four nurses, with easily sung music and clearly outlined "business" (London: Curwen. New York: G. Schirmer).

For Two Pianos:

"Les larmes" ("The Tears"), by Serge Rachmaninoff. A new, well-printed edition by Paul Kay of one of the favorite numbers from the composer's well-known suite, op. 5 (Axelrod-Music).

For Piano:

"Etude Mignonne", Op. 4, No. 2; "On the Trapeze", by Lawrence W. Forel. The first, sub-titled "Spray", a useful study in velocity for junior students; the second, a waltz with a good swing, somewhat easier (Schmidt).

"The Young Chevalier Album", eighteen Jacobite melodies arranged for young pianists by Heller Nicholls. Easy arrangements of the tunes of favorite Scottish songs associated with Bonnie Prince Charlie and the Stuart clan. A good collection both as teaching material and for reading practise (London: Oxford. New York: Carl Fischer).

■—NEW MUSIC RECEIVED—■

Choral Music (Secular):

"The Song of the Lacemaker", by Russell Hancock Miles, with soprano solo; "Upon Love", by Sydney Thomson, words by Herrick; "Dayspring of Eternity", by Russell Wichmann, with solos for medium voice and soprano (Gray).

"Vale of Tuoni", by Jean Sibelius, arr. by Richard D. Row (Boston: R. D. Row).

"Life has loveliness to sell", by David Hugh Jones, poem by Sara Teasdale; "The Fire Rider", by Hugo Wolf, with the voices occasionally divided, English version of Moricke's text; "Death and the Maiden", by Schubert, arr. by Raymond Allyn Smith and Walter Aschenbrenner, with the voices sometimes divided; "To My Mother", by Robert MacGimsey, arr. by Orrie Lee (C. Fischer).

"Music when soft voices die", a setting of Shelley's poem by John Clements (Schmidt).

"Phil the Fluter's Ball", by W. P. French, arr. by Frank Tapp, humorous (London: Keith Prowse).

"O Mistress Mine", a setting of Shakespeare's poem by Eric H. Thiman; "O Mistress Mine", another, simpler setting of the same text by Arthur Collingwood, with detailed doh-re-mi indications; "An Airman's Te Deum", by Martin Shaw, also written out in doh-re-mi characters (London: Curwen. New York: G. Schirmer).

"The Breadth and Extent of Man's Empire", No. 1 of "Songs of Conquest", by Harry McDonald (Elkan-Vogel).

"Devotion", by Ruggero Vené, with anonymous words of the early 17th century (Ricordi).

"Rest Thee, My Love", "How Art Thou Verily My Queen", "At Times My Thoughts Come Drifting" ("Wie Melodien zieht es mir") and "Serenade", by Brahms, arr. by Victor Harris, with English words by Henry G. Chapman (G. Schirmer).

"The Origin of Valentines", by Arthur Hall (Sprague-Coleman).

"Echo-Song", by Orlando di Lasso, antiphonal for double three-part chorus, arr. by Elizabeth Marting, English version by Nathan Haskell Dole; "How Merrily We Live", by Michael Este (1580-1648), edited by H. Clough-Leigher; "Ding-dong! Merrily on High", melody of "Branle de l'Official", arr. by E. Harold Geer (E. C. Schirmer).

"This Morning, Very Early", by Mrs. H. H. A. Beach (Schmidt).



T. Tertius Noble



Alberto Jonás

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DISCS

SCHUBERT. *Divertissement à la Hongroise.* Andantino Varié. Marches, Op. 40, No. 2 and No. 3. *Military Marches*, Op. 51, Nos. 1, 2 and 3. Artur and Karl Ulrich Schnabel, pianists. These admirable recordings of Schubert's long-neglected piano duet music will bring pleasure to students and music-lovers alike. Not only is the music delightful, but the careful dynamics and authority with which it is played will be an inspiration to all duet-players. Victor Set M 436.

Mozart. *Piano Quartet in E Flat.* Hortense Monath, pianist, and the Pasquier Trio. The E Flat Quartet takes high rank in Mozart's chamber music, for its abounds in melodic freshness, while revealing an introspective depth that is surprising. Miss Monath plays with discreet sense of balance and the Pasquier give an eloquent performance. Victor Set M 438.

Brahms. *Variations on a Theme by Paganini*, played by Egon Petri. This extremely difficult work, perhaps the most difficult of all piano pieces, has a capable if not electrifying performance by Mr. Petri. Many of the variations being both loud and fast at the same time, there is an occasional lack of clarity, but making allowances for the fact that the piano never reproduces accurately, the result is good. Set X-80. (Columbia)

PLANQUETTE. *Fantasia on 'Les Cloches de Corneville'* played by the Vienna Symphony under Tiber Polgar. This is a pot-pourri of familiar tunes from 'The Chimes of Normandy' as the work is known in this country. It is a good arrangement and well played and recorded. One ten-inch disc. (Columbia)

RACHMANINOFF. *Prelude in C Sharp Minor*, Op. 3, No. 2. **SCHUBERT.** *Minuet and Trio* from *Fantasia Sonata in G*, Op. 78. Artur Rubinstein. Mr. Rubinstein succeeds in setting an individual stamp upon the much-heard prelude, but at the expense of a somewhat arbitrary tempo and emphasis. The playing of the Schubert is marked by his accustomed grace and mastery. One disc. (Victor).

BIZET. 'Je dis que rien ne m'époucante' from 'Carmen' Act. III. **GOUNOD.** *Valse* from 'Roméo et Juliette'. *Eidé Noréna*, soprano, accompanied by an orchestra conducted by Piero Coppola. Mme. Noréna sings with dramatic understanding in the Bizet and with brilliant attack in the Gounod, but her voice is uneven in quality in this recording and the accompaniments are ill-balanced. One disc. (Victor).

WEBER. *Overture to 'Der Freischütz'* played by the London Philharmonic Orchestra under Sir Thomas Beecham. A good if not startling record of this beautiful overture. About on an average with this conductor's usual performances. One disc. (Columbia).

GIORDANO. 'La Mamma Morta' from 'Andrea Chenier'. **PUCCINI.** *Prayer from 'Tosca'*. Sung by Rosa Raisa accompanied by members of the orchestra of La Scala led by Franco Ghione. The 'Tosca' excerpt suffers from being taken too slowly and from erratic phrasing, but both are tonally very beautiful. One disc. (Victor).

BACH. 'Hark to the Soft Chorus of Flutes' from *Cantata 206*, and 'Sheep May Graze in Safety' from *Cantata 208*. Both sung by Ria Ginster, soprano, with flutes and a piano accompaniment played by Gerald Moore. Two fine records of Bach solos infrequently heard. Mme. Ginster sings them extremely well. One disc. (Victor).

DELIBES. 'Neath the Dome' from 'Lakmé' sung by Germaine Féraldy and André Bertrand. **BIZET.** 'In the Depths of the Temple' from 'The Pearl Fishers' sung by José Luccioni and Pierre Deldi. Both with orchestral accompaniment led by Eli Cohen. The former, being better music, is a better record. Both are well reproduced and both are interesting. One disc. (Columbia).

A New Tchaikovsky Biography

By DR. PAUL STEFAN

DEVIOUS are the ways of biographers of musicians, nor are they always easy to follow. On the ground that the life of the artist is bound up with his work, the biographical incidents of his life are often lightly dealt with. Then again, undue stress is sometimes placed on the personal side of the subject's life, which is often enough quite romantic—this is true not only of Liszt, who has been spoken of and written about so much of late, or of Wagner, not only the man who fascinated women, but the artist who challenged a century.

Romance, however, must be substantiated and so in the end we find fiction and fact drifting together, the one playing in the realm of enthusiasm, creating involuntary fiction, the other seeking the firmer ground of reality and fact, voluntary fiction. Was the result of this reconciliation the production of the ideal music biography, the great life-story of the artist? Alas! such a biography does not exist, or it is so rare, that the rules of its writing cannot be generalized. Yet today, thanks even to the average type of biographies, we are closer to the person of the artist than formerly, and it must be admitted, that without a certain poetic instinct the biographer will never succeed. Guided by his imagination, he has constantly to compare and contrast painstakingly assembled facts with the picture of his hero as he sees him, sees him with his imagination and intuition.

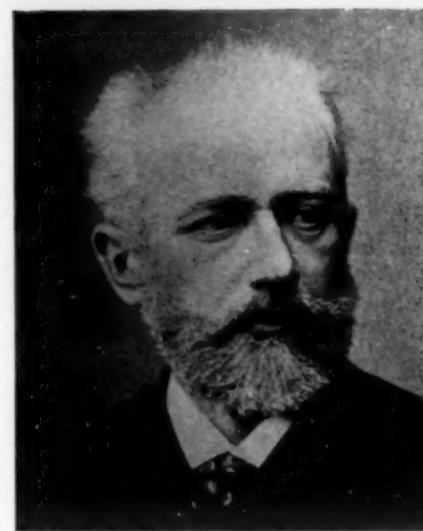
A Thoroughly Russian Book

So the book which Nina Berberowa is giving us at this time under the title 'Tchaikovsky—die Geschichte eines einsamen Lebens' ('Tchaikovsky—the Story of a Lonely Life')—the German edition was published by Kiepenheuer in Berlin—is likely to be half fiction, half biography. The book is Russian through and through. Not only because it is based on hitherto unknown Russian sources, which have become available in part only since the Revolution, but because it breathes Russian atmosphere, because it portrays Tchaikovsky for the first time surrounded by Russian conditions and people, a Russia now belonging to the past. In this manner the romantic Russian artist is reborn, the artist, who is now being rehabilitated, whom Stravinsky idolizes, when scores of concert-goers would not relinquish in spite of all adverse criticism, and whom famous conductors would not exclude from their programs. Friends loved this man with typically Russian adulation and ecstasy. Women surrendered to him and inevitably misunderstood him. Out of all this, or along with it, was born his work, the sweet, ingratiating melodies of his operas, the pathos of his symphonies.

The Music from Without

Of this work, to be sure, the new biography tells little more than that it grew piece by piece. We see it, as it were, from without and breathe its moods. We read what the composer wrote about it to his friends, especially to one friend—a woman. Here we arrive at the most curious phenomenon in the life of this artist, the woman friend. Perhaps the man stood less in need of women than women of the creator of such music. But in one instance at least he needed a comrade, outside, perhaps not quite outside, of all erotic emotion.

He had been engaged to the singer, Artot. Years later he married a rather insignificant woman, whom he shortly after deserted. But his soul mate was Nadeshda Filaretowna Meck, a widow with married children and already a grandmother. She idolized his genius and supplied him liberally with funds, of which he stood in such constant need. For herself she asked nothing, indeed, even refused to see him. And so this hero of music and of her life passed his days on magnificent estates and lived in resplendent palaces. For Nadeshda was blessed with those Russian riches which existed in Russia before the war. Although this situation might permit of some poetic effusion, the author is taciturn



Peter Ilyitch Tchaikovsky

and asks the reader to accept this astonishing state of affairs *per se*. It is, and suddenly it is no more,—another fact which we have to accept.

It seems that the artist was only seeking the money, which was bestowed upon him so freely, and which he still accepted even though he was now earning a great deal himself (but he never had enough). His friend heard nothing more and had nothing more to say; his spirit soared in other realms. His brother, Modest, and a young man, whom Tchaikovsky loved like a son, were the companions of his later years up to his frightful end. The spoiled man, the idolized artist died of cholera, desiring that the young friend not witness this prosaic end.

A strange life, a strange book; one would not like to be without it, if only for the Russian environment as it existed before Bolshevism came. It is almost as through Tolstoy or even Dostoevsky had arisen to depict the life of a great compatriot. Here and there with delicate hand a woman parts the veil which hid mysteries. Suddenly she ceases, pauses, meditates, tears dim her eyes, she sees and writes no more. We are left behind, far from all music biography, but somehow moved more profoundly than if her book had been more complete.

Among Recent Books

A Manual on the Art of Conducting

One of the most timely instruction books that have recently been published is the small manual entitled 'Elementary Rules of Conducting for Orchestra, Band and Chorus' by Vladimir Bakaleinikoff, a Belwin publication, which has been released by Boosey, Hawkes, Belwin, Inc. The author, who has had long experience as a conductor himself, was prompted to write the book by the newly arisen need for an army of conductors caused by the musical developments in present-day education and the organizing of orchestras, bands and choruses in the general school system.

But the book is equally valuable for conductors of more adult choruses and orchestral groups. It is compact, pithy and highly

informative, and it should be in the hands of every young conductor, whatever his field. There are points in it that many conductors of long experience could profit by as well.

The author begins by giving twenty-five general rules of conducting. Then he offers an excellent outline of a progressive course to follow for acquiring facility in score-reading. The clefs and transposing instruments are explained and there are useful chapters on tempo, style, traditions of interpretation, intonation and musical terms. Then Part III is given over to the technique of the baton, lucidly illustrated and embracing not only the straightforward rhythmic patterns but also such irregular rhythms as groups of five beats, conducted in two and three and in three and two, groups of seven, conducted in three and four and in four and three, and so on.

Finally, a set of ten commandments makes points that no young conductor can afford to be ignorant of, and at the end a set of original exercises, or short practise pieces, by the author illustrates the principles previously expounded. The book contains only some fifty pages and provides interesting and instructive reading even for those who have no conductorial ambitions.

C.

A Simplified System of Notation

In 'La clef unique' André Piaceski advocates the replacing of the existing system of notation by the sole use of the G clef, with a simple sign added to indicate any transposition. It is his contention that not only would this facilitate the task of the composer in writing out his scores but it would also simplify score reading so drastically that conductors, for instance, would be able to concentrate more completely upon the interpretation of the music.

The author's plan is very simple. When the notes written were to be played an octave higher he would place one chevron over the G clef sign, when they were to be transposed to two octaves higher two chevrons would be placed over the clef sign, and so on. Similarly, when a location of an octave or more below what was written was desired one or more chevrons, as the case required, would be placed below the G clef sign. A table of the seven existing clefs is given and the author illustrates his thesis not only by writing out the scale for the different orchestral instruments in accordance with his plan but by appending, as well, a page each of a Beethoven quartet and the overture to Mozart's 'Magic Flute' as written both in the traditional manner and also in his new manner.

The difficulty of gaining universal usage for so radical an innovation is obvious but the conception is so intriguing as to invite further experiment. The author is a member of the French Society of Musicology, and his attractively printed book is published by 'Les Editions du Chevrot' in St. André, Aube, France.

Novello and Co., Ltd., Issues Descriptive Brochure

Novello and Co., Ltd., of London, has issued a brochure entitled 'The House of Music', describing its own re-organization. Included in the pamphlet are sections devoted to the firm's history, its activity as agent for foreign music publications, its musical journals, its facilities for printing and binding books, and general equipment and tradition.

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GUESTS TO CONDUCT TORONTO SYMPHONY

MacMillan to Be Assisted by Enesco, Hans Kindler and Dr. Heinz Unger

TORONTO, Oct. 19.—The season of 1938-39 promises to be outstanding in the number and in the high standard of musical events. Massey Hall, Eaton Auditorium and Hart House Theatre bookings will far exceed those of any previous year.

The Toronto Symphony under Sir Ernest MacMillan will give ten subscription concerts in Massey Hall; the opening concert is announced for Oct. 25. The programs which are in preparation, will present a wide range of symphonic music. Three guest conductors will appear during the series: Georges Enesco, Dr. Hans Kindler and Dr. Heinz Unger.

Guest Soloists Listed

In addition distinguished artists will be guest soloists. Among these already announced are: Harold Bauer, Jan Peerce, Orrea Pernel, Beal Hober, Emanuel Feuermann, Elie Spivak, and William Murdock, English pianist. Arrangements have been made with the Canadian Broadcasting Corporation to have the concerts broadcast throughout Canada, as a special feature on behalf of music in this country.

The trustees of Massey Hall have arranged the Celebrity Concert Series which will bring to the city five distinguished artists: Jessica Dragonette, who will open this series on Nov. 7. Others to follow are Beniamino Gigli, Kathryn Meisle, Eugene List and Nelson Eddy. The advance sales indicate sold-out houses.

In addition Massey Hall will have the San Carlo Opera Company for a week of opera the first week in November; the Mordkin Ballet will return after an absence of ten years; the Ballet Russe is booked for December, and the Don Cossacks will make their tenth consecutive visit to the city in the early fall. Eaton Auditorium has announced four series. The Auditorium Series which has been oversubscribed for several months opens on Oct. 27 when Bidu Sayao makes her initial appearance in Toronto; others to come under this series are: Lawrence Tibbett, Vronsky and Babin, Hertha Glatz, in a joint concert with Marcel Grandjany and Nino Martini.

Eaton Series Posted

The Eaton Auditorium Artists Series which also promises sold-out audiences brings Richard Crooks on Oct. 13; Kirsten Flagstad in November, Kerstin Thorborg in February, Walter Gieseking in March, and Ezio Pinza in April.

The Music Masters Series will pre-

sent five instrumentalists. The artists booked to appear are: Josef Lhevinne, Joseph Szigeti, Poldi Mildner, Gregor Piatigorsky and Artur Rubinstein.

A series of eight organ musicales has been arranged by the Casavant Society of Toronto in Eaton Auditorium. The following will appear: Andre Marchal, Sir Ernest MacMillan, Maitland Farmer, Charlotte Lockwood, Frederick Silvester, Arthur Egerton, D'Alton McLaughlin and Virgil Fox. In addition to the four series, Eaton Auditorium is bringing Marian Anderson in her fourth consecutive recital in Toronto on Jan. 25.

The Women's Musical Club of Toronto announces six recitals for the season. The opening concert on Oct. 20 in Hart House Theatre brings the instrumental trio, Salmond, Friedberg and Karpilowsky. Others appearing will be: Alexander Kipnis, The Ballet Caravan, Ria Ginster, Ida Krehm and Dr. Healy Willan and his Tudor Singers.

ROBERT H. ROBERTS

Albert Morini, Manager, Is Visiting in America

Arranging to Bring European Artists to U. S. Next Season—May Book American Dancers for Europe

Albert Morini, European concert manager, is again in this country for a short visit and while in New York is stopping at the Hotel St. Moritz.

In the past Mr. Morini has handled the European tours of the Westminster Choir of Princeton, N. J., the Hampton Choir, Hampton, Va., the Yale Glee Club of New Haven, the Manhattan String Quartet and individual artists such as Natalia Bodanya, Frank Sheridan, Stell Anderson and the duettists Eleanor Steele and Hall Clovis.

While in America Mr. Morini is making plans to bring to the United States outstanding European artists for the season 1939-40.

He has booked the Russian Ballet under the direction of Leonide Massine for the May Festival in Florence, Italy, starting on May 16, and is also contemplating taking to Europe an American dance attraction for the same event.

Giannini Radio Opera to Have Premiere

'Beauty and the Beast', a radio opera by Vittorio Giannini and Robert Simon, will have its world premiere over the Columbia Broadcasting System on Nov. 24 from 10 to 10:30 P.M. with a cast including Charles Kullman, tenor of the Metropolitan Opera, Genevieve Rowe and Richard Hale.

Rethberg and Pinza Sing in Denver

DENVER, Oct. 20.—Elizabeth Rethberg, soprano, and Ezio Pinza, bass, opened the Oberfelder-Slack concert series on Oct. 3 in the Auditorium before a capacity audience. Each of the singers was heard in solo groups and then in several duets.

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of the internationally-known piano duo, will conduct classes for students, professional or amateur, in the two-piano literature. Study of Bach's "Art of the Fugue" in the two-piano arrangement by Erich Schwabach which Heinz and Robert Scholz have performed widely in Europe and America, will be included.

Competitive Scholarships with Prof. Scholz

Four special competitive scholarships for piano study with Prof. Scholz have been made available. Information regarding these will be sent on application to the Secretary.

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DETROIT SYMPHONY TO MARK JUBILEE

Ghione and Kolar to Conduct During Season—Ten Men Join Orchestra Ranks

DETROIT, Oct. 20.—The official opening of the Detroit Symphony's Silver Jubilee season will be observed with the first Thursday night subscription concert on Nov. 3, which will be conducted by Franco Ghione, who sailed from Naples on Oct. 10, for America. During the winter Mr. Ghione will include on his programs nine standard symphonies, eight overtures and five tone poems as well as novelties.

Personnel Increased

The personnel of the orchestra has been increased to eighty-two members and of the ten new musicians, eight are members of the Detroit Symphony for the first time. Among these are Lare Wardrop, English Horn; Emily Mutter Adams, Louis Kottler, Santi Urso, violins, and Andrew Luck, Philadelphia, bassoon. Hubert Endres, leader of the second violin section and Gerhard Warms, first trombone will return to the symphony from posts recently occupied independent of the orchestra.

Although the anniversary year officially will be opened on Nov. 3, the orchestra will play the first two concerts of the season on Oct. 25 and 26 in Orchestra Hall, under Victor Kolar. These will be the first pair of programs in the orchestra's series of free concerts for school children. Five such pairs of concerts are played each season, as well as the group of five programs in the young people's series on Saturday mornings. Mrs. Edith Rhett Tilton, educational director of the symphony, and Victor Kolar, have prepared all the fifteen programs for the season.

RUTH C. BROTHMAN

PEABODY CONSERVATORY RECITALS ANNOUNCED

John Charles Thomas to Give the Thousandth Event in Series—A. G. O. Holds Meeting

BALTIMORE, Oct. 20.—John Charles Thomas, baritone, will inaugurate a new series of recitals at the Peabody Conservatory of Music on Oct. 28. The program on that date will be the thousandth recital event of the Peabody's series which is given annually. The list will include Virgil Fox, organist, newly appointed member of the faculty; Simon Barer, pianist; Felix Salmond, cellist; Pasquale Tallarico, pianist; William Primrose, viola player; Fraser Gange, baritone; Austin Conradi, pianist; Frank Gittelson, violinist; Alexander Sklarevski, pianist; the Coolidge Quartet; Ossy Renardy, violinist; Carl Hartman, tenor; Maurice Eisenberg, cellist; Gertrude Pitzinger, mezzo-soprano; the Peabody String Quartet; George Wargo, viola player; Sylvia Myer, harpist; the Pro Arte String Quartet; and Anna Kaskas, contralto.

The Chesapeake Chapter of the American Guild of Organists held its first meeting of the 1938-39 season at Brown Memorial Church on Oct. 3. After a preliminary business meeting the members heard an illustrated lecture given by Hazel and Franz Bornschein as guest speakers.

Elizabeth Bolek, soprano, with George Bolek at the piano, inaugu-

rated the recital course at the Roland Park Women's Club on Oct. 15. Earl Lippy, baritone, has been added to the list of recitalists for the Baltimore Music Club's programs.

F. C. B.

D'ANTALFFY ENGAGED

Philharmonic-Symphony Names Hungarian to Succeed Mauro-Cottone

The Philharmonic-Symphony Society of New York has engaged as organist of the New York Philharmonic-Symphony, Deszo D'Antalffy to succeed Melchiorre Mauro-Cottone, who died last month.

Mr. D'Antalffy, who is at present organist at Radio City Music Hall and a member of the faculty of the School of Sacred Music of the Union Theological Seminary of New York, was born in Hungary in 1885, and studied under Max Reger, Karl Straube and Marco-Enrico Bossi. Before coming to the United States shortly after the war, he was conductor of the Cologne Opera, and besides being organist of St. Stephen's Cathedral in Budapest, was professor at the Royal Academy in the Hungarian capital. He came to America to join the faculty of the Eastman School of Music in Rochester, N. Y. He has published some seventy compositions in various forms from songs and piano pieces to grand opera and educational works.

MONTREAL ORCHESTRA TO GIVE TEN CONCERTS

Douglas Clarke to Conduct Symphony in Ninth Season—Nine Soloists Will Appear

MONTREAL, Oct. 20.—The Montreal Orchestra, Douglas Clarke, conductor, will begin its ninth season on Oct. 30. A series of ten concerts will be given in His Majesty's Theatre and a series of concerts for young people will also be given.

Among the soloists who will be heard with the orchestra are Georges Enesco, violinist, who will play the Beethoven Concerto; Beveridge Webster, Eugene List, Harriet Cohen, Harold Bauer and Webster Aitken, pianists; Ria Ginster, soprano; Efrem Zimbalist and Robert Virovai, violinists, and William Hain, tenor.

Concerts will be given on the following Sunday afternoons: Oct. 30, Nov. 13 and 27; Dec. 11, Jan. 15 and 29; Feb. 12 and 26; March 12 and 26.

Many Recitalists to Appear in Cleveland

CLEVELAND, Oct. 20.—The sixth season of the Cleveland Concert Course, given under the auspices of the Cleveland Museum of Art, will offer on Nov. 4 Jascha Heifetz; on Nov. 18 Argentinita; on Dec. 9 the Boston Symphony; on Jan. 6, Menuhin; on Jan. 20, Vronsky and Babin; on Feb. 3, Marian Anderson, and on Feb. 17, Robert Casadesus. Rachmaninoff will appear at Music Hall on Nov. 10. On Oct. 30, the Wagnerian Singers will be heard. The Singers Club of Cleveland lists two concerts under Boris Goldovsky. On Dec. 6 Jeannette Vreeland will be soloist, and on March 21 Charles Kullmann will be guest artist. The Dresdener Kreuzchor under Rudolph Mauersberger appears at Music Hall on Oct. 29. S. M.

LOS ANGELES MEN TO OBSERVE JUBILEE

Symphony to Mark Celebration with New Popular Series— Klemperer to Return

LOS ANGELES, Oct. 20.—An ambitious undertaking is in prospect for the Philharmonic, Dr. Otto Klemperer, conductor and musical director. The 1938-39 season opens November 3-4 with Yehudi Menuhin as soloist.

In celebration of the 20th Jubilee season of the orchestra, its sponsor, Southern California Symphony Association, has added a new Popular Price series to the regularly established events of the orchestra.

Twelve pairs of the traditional Thursday night-Friday afternoon symphony concerts will be given. The new Popular Price series will be offered Friday afternoons and Saturday nights, ten pairs in all.

One of the highlights of the new season will be presentation of S. Hurok's new Ballet Russe de Monte Carlo with the Philharmonic Orchestra in nine performances, four of which will be included as part of the Thursday-Friday and Friday-Saturday series.

Complete list of soloists for the season is as follows: Yehudi Menuhin, Nathan Milstein, Joseph Achron and Bronislaw Gimpel, violinists; Charles Kullman, tenor; Alice Ehlers, harpsichordist; Rose Bampton, soprano; Marian Anderson, contralto; Artur Rubinstein, Artur Schnabel, Serge Prokofieff, Robert Casadesus and Olga Steeb, pianists; Gregor Piatigorsky, cellist; Paul Hindemith, composer-violist; and Philip Kahgan, viola.

Dr. Klemperer will conduct, in addition to the regular season events in Los Angeles (including Beethoven's Ninth Symphony), eight out of town concerts, four broadcast programs and four children's concerts. The maestro is entering his sixth season in Los Angeles.

Russell Horton Sings in California

LOS ANGELES, Oct. 20.—Russell Horton, Los Angeles tenor, gave a recital for the Bellflower Woman's Club in Bellflower on Oct. 13. He appeared as

the Duke in 'Rigoletto' on Oct. 3 in a presentation sponsored by the Hollywood Opera Reading Club. Mr. Horton opened his season at a concert in Santa Paula on Sept. 19.

NEW SYMPHONY GIVES CONCERTS NEAR ITHACA

Central New York Orchestra Under Frank, Heard with Newcomb and Bishop as Piano Soloists

ITHACA, Oct. 20.—The summer season closed with two open-air concerts by the newly organized Central New York Symphony at the estate of Ethel Newcomb on Pendell Hill, Whitney Point, not far from Ithaca. Miss Newcomb was soloist at the second concert on Sept. 11, playing the Chopin E Minor Concerto with the orchestra. At the first concert on Aug. 28, Frank Bishop played the Rachmaninoff C Minor Concerto. The symphonies played were the Brahms First and the Beethoven Seventh. Francis Frank conducted the sixty-piece orchestra, its personnel drawn from several cities in this section.

The following members of the Ithaca College faculty took part in a recital on Sept. 19: Leon Samplaix and Bess Daniels, pianists; Mrs. Florence A. Wilcox, contralto, with Bert Rogers Lyon at the piano, and William Coad, violinist, accompanied by George K. Driscoll.

The Cornell music department has listed for the Bailey Hall subscription series the Rochester Philharmonic, with José Iturbi, on Nov. 8; Elisabeth Rethberg and Ezio Pinza on Dec. 13; Joseph Szigeti on Jan. 10, and Josef Hofmann on March 28. In the Willard Straight Hall series of chamber music, the Budapest Quartet will play on Nov. 21 and the Pro Arte Quartet on Feb. 28.

J. M. B.

PORLAND RECITALS

Gigli Sings Lieder and Arias—Two Local Sopranos Give Programs

PORLAND, Ore., Oct. 20.—Beniamino Gigli drew a large audience to the Paramount Theatre on Oct. 17, in the first of the season's subscription series presented by W. B. McCurdy. Songs in French, German, English and Italian and arias, from 'L'Africana', 'L'Amico Fritz', 'Marta', 'Rigoletto', 'I Pagliacci' and 'Tosca' were sung with lyric beauty and interpretative ability. The theatre, of which H. B. Sobottka is manager, seats 3,000. Rainaldo Zamkoni was Mr. Gigli's capable accompanist.

Rose Colombi, soprano, was presented by the Italian American Council of Societies of Oregon, at the auditorium, on Sept. 24. Alice Johnson Siegfried was the accompanist. Laura E. Smith, mezzo-soprano, with Alma Lawrence Scheuerman at the piano, was heard in concert at the Woman's Club hall, on Oct. 11. Chester Duncan, new supervisor of music in the public schools, addressed the members of the Portland district of the Oregon Music Teachers' Association, at the home of Nelle Rothwell May, the recently elected president.

J. F.

Raoul Nadeau to Sing in Oratorios

Raoul Nadeau, baritone, will be a soloist in the presentations of 'Elijah' on Nov. 13 and in the Verdi 'Requiem' on Nov. 27 at the First Presbyterian Church in New York. Mr. Nadeau is a weekly soloist in the Bach Cantata series presented over WOR on Sunday evenings with Alfred Wallenstein as conductor.

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LOS ANGELES OPENS CONCERT SEASON

Tibbett Inaugurates Series— New Organizations Start Winter Activities

LOS ANGELES, Oct. 20.—Lawrence Tibbett inaugurated the Behymer artists' series with a recital in the Auditorium on the evening of Oct. 4. The baritone, accompanied by Mrs. Tibbett and Stewart Wille, accompanist, had arrived only the day previously from his Australian tour, but sang a lengthy program to the evident delight of a capacity audience. Operatic arias, songs in English and a concluding group of spirituals evoked loud applause and brought a long list of extras. 'Glory Road' rang down the curtain after eleven o'clock.

The first program of the Friday Morning Club, Mrs. Cecil Frankei, president, brought out a capacity audience to hear Mr. and Mrs. Mario Chamlee in a joint song recital on Oct. 7. At present residents of Hollywood, it was the first joint appearance of the Chamlees, and they were warmly received. Handicapped by a cold, Mr. Chamlee's voice was not at its best, although his artistry and clear enunciation made his singing pleasurable. Mrs. Chamlee disclosed a refined sense of style and much beauty. Excellent accompaniments were provided by Lester Hodges.

A Modernistic Program

The first event in the season of the Los Angeles Chamber Music Society brought the Kolisch Quartet for a concert in Royce Hall on Oct. 5. With Schönberg and his cohorts of moderns, it was an evening for the iconoclasts, despite satisfying performances of works by Schubert and Mozart. The high point of interest was attained in the 'Lyric Suite' for String Quartet by Alban Berg. At the close of the program a large part of the audience remained for second hearing of the work, unaccompanied by scowls and hisses from the right wing of musical patrons.

The newly formed American Artists' Association, Eleanore Woodforde, president, gave its initial concert in the Wilshire-Ebell Theater on Oct. 3, featuring four singers in Lehmann's 'In a Persian Garden', presented in costume. The singers were Bonnie Emerie Zobelein, soprano; Ruth Terry Joechig, contralto; Tandy MacKenzie, tenor, and Tudor Williams, bass. The first half of the program consisted of numbers by the Dulcet Trio, Harold Orlin, tenor; Jeanne Dansie, dancer; Florence Du Pres, soprano; Francis Kellogg and Dolly Munger, duo-pianists; John Lamber, baritone, and Ava Gjerset, soprano. The society, by admitting artists of foreign birth, but of American citizenship, has evidently steered clear of the shallows that scuttled the bark of the California Society of Composers, Vernon Leftwich, president, which has just disbanded after two years' activity.

'The Chocolate Soldier', produced by the light opera division of the Federal Music Project and sponsored by the American Legion, had a six-performance run in the Auditorium. Conducted by Dr. Alois Reiser, and starring Charles Purcell as guest artist in the leading role, the work was well mounted and attracted capacity audiences. Other leading parts were taken by Renagace, Merle Floyd, Elvira Tanzi, Thomas Glynn, Joseph Sullivan and John Hamilton.

Walter E. Hartley, organist and head

of the music department of Occidental College, gave the dedicatory program on the new organ in the new Thorne Hall. Music by Bach, Widor, Vierne and others brought out the potentialities of the new instrument and likewise, disclosed Mr. Hartley's abilities as an organist of a high order. The hall with a seating capacity of 1,000, was comfortably filled.

After two seasons as guest director of the Los Angeles Oratorio Society, Dr. Richard Lert was made permanent director, at a recent meeting at the home of Mrs. Frances Stults Campbell, president. The chorus of 200 voices has begun rehearsals on the choral movement of Beethoven's Ninth Symphony, which will be presented by the Philharmonic, Otto Klemperer conducting, at the end of the year.

Felix Slatkin, formerly concert master of the St. Louis Symphony, was heard in a program of violin music in the Biltmore Music Room. The Franck Sonata, the Conus Concerto and shorter works made up the program. Theodore Sidenberg was the accompanist.

HAL D. CRAIN

Balokovic to Appear with Boston Symphony

Zlatko Balokovic, violinist, who is at present touring Europe, will appear with the Boston Symphony on March 3 and 4. His fall tour began with a recital in Prague on Oct. 7 whence he went to Warsaw to give several recitals. He will give three concerts in Nova Scotia during the week of Jan. 3, before beginning his tour of the United States. Mr. Balokovic will also appear with the Detroit and Youngstown Symphonies.

Amy Ellerman to Sing at Guilmant Alumni Dinner

Amy Ellerman, contralto, was to be the guest artist for the annual dinner of the Guilmant Organ School Alumni Association on Oct. 24 at the Beethoven Association Clubhouse, sharing the program with Roy Harris, American composer, who was to speak on 'Music of Today'.

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Walter Mills to Sing Works By Native Artists on Tour

Baritone to Fulfill Recital Engagements in the East, in Florida, Texas and the Mid-West



Walter Mills
Baritone, who will begin his new season of recital and concert engagements at the Chaminade Club in Yonkers on Nov. 1, will sing many works by Americans. A recent program, which he gave for the Social Service Cancer Institute included six American songs.

After his engagement in Yonkers, Mr. Mills will appear before the New Rochelle Women's Club on Nov. 2, and on Dec. 7 at the State Teachers College in Kutztown, Pa. On Dec. 21 he will give a joint recital for the Woman's Club of Worcester, Mass., and on Jan. 20 he will appear at North Carolina College in Durham. He will also be heard this season in Florida and Texas, and as far West as New Mexico, returning to Chicago in March for a recital at the Studebaker Theatre.

Last of Recital Series Takes Place at East Haddam, Conn.

EAST HADDAM, CONN., Oct. 20.—The final concert of the series of annual recitals under the sponsorship of the Friends of Music of the Lower Connecticut Valley took place in the East Haddam Congregational Church on Sept. 20. This concert which proved to be the high point of the season, presented in a joint recital, Carlos Salzedo, harpist, and Ronald Murat, violinist. The Saint-Saëns Fantasie for violin and harp proved especially interesting. The audience also showed enthusiasm for Mr.

Salzedo's playing of a group of original compositions, as well as Mr. Murat's interpretation of unaccompanied movements from the Bach B Minor Sonata, and Schubert's 'Ave Maria', Ravel's 'Habanera', and Sarasate's 'Spanish Dance', No. 8. Another series of similar concerts under Ronald Murat is planned for next summer.

SCHOLARSHIPS AWARDED

Institute of Musical Art Honors Nine Players of Orchestral Instruments

Nine Juilliard scholarships in orchestral instruments for study in the Institute of Musical Art during the coming school year have been awarded. Oscar Wagner is dean of the Juilliard School of Music. Through these scholarships the students receive free training for professional work in symphony orchestras, radio work and smaller ensembles.

The successful candidates were: Bassoon, Bernie Balaban, Council Bluffs, Iowa; Clarinet, Richard Gonzales, New York; Milton Rosenstock, Brooklyn; Herman Schlisserman, Brooklyn; French Horn, Forrest Standley, Beverly, Mass.; Christian Woehr, Philadelphia; Harp, Asunda Dell'Aquila, Forest Hills, N. Y.; Oboe, Richard Nass, Corona, N. Y.; Trombone, Milton Portney, Bayonne, N. J.

New York University Chamber Series Opens

The fifth annual fall chamber music series of New York University began on Oct. 19 at the auditorium, 41 West Fourth Street. The series this year will be devoted entirely to works of Haydn, Mozart and Brahms. The Perolè String Quartet opened the series and will also be heard on Nov. 2, Nov. 30 and Jan. 4. The third concert on Nov. 16 will bring Eduard Steurmann pianist; Joseph Coleman, violinist, and Ernst Silberstein, cellist. On Dec. 14 the Kraeuter String Quartet assisted by Katherine Bacon, pianist, will appear.

FELBER TO CONDUCT KALAMAZOO PLAYERS

Symphony Prepares First Program—Marjorie Lawrence Is Heard in Recital

KALAMAZOO, MICH., Oct. 20.—The Kalamazoo Symphony was to open its current season on Oct. 23 with a concert in Central High School Auditorium. Entering his fifth year as conductor of the orchestra, Herman Felber of Chicago will conduct the Tchaikovsky Fourth 'Rhapsodie Norvégienne' of Svendsen, Sibelius's 'Valse Triste', the 'Louisiana' March of van der Stucken, and Honegger's 'Pastorale D'Eté'. The orchestra this year numbers eighty-five players. Michael Wilkomirski is new in the concertmaster's chair; Armand Roth, Rudolph Fahsbender, and Clarke Kessler of the Chicago Symphony head other sections. Alexander Schuster continues as first cellist and assistant conductor. The orchestra remains under the management of its founder, Mrs. H. M. Snow.

Marjorie Lawrence, soprano of the Metropolitan Opera, sang a recital on Oct. 12 to an audience of well over 2,000 members of the Community Concerts Association. In addition to the Wagner arias, 'Dich teure Halle' from 'Tannhäuser' and the 'Immolation' scene from 'Götterdämmerung', she did Lieder by Hugo Wolf, Mussorgsky, and a group of Scotch, Irish, and American songs. Arpad Sandor played able accompaniments and a Chopin group.

Dragonette Sings Lieder

Western State Teacher's College presented Jessica Dragonette, soprano, in a recital on Oct. 7. Her program, made up of old French songs, Lieder, and arias by Bellini and Massenet, was heard by a large audience.

Frieda Op't Holt, local organist, who recently received a teaching fellowship at the University of Michigan, gave a recital in the Kalamazoo College Chapel on Oct. 11.

The Rink String Quartet appeared at Nazareth College on Oct. 9. They performed Dvorak's F Minor Quartet, Schubert's Quartet in D Minor, and short works by Müller, Borodine, Glazounoff, Tchaikovsky and Stilton. New to Kalamazoo audiences was 'La Vendredes', the combined work of Liadoff, Sokoloff and Glazounoff.

DOROTHY BLAINE

MELCHIOR IS WELCOMED IN WINNIPEG RECITAL

Donna Gresco, Violinist, Agnes Sigurdson, Pianist, and Others Heard in Recent Events

WINNIPEG, Oct. 20.—Lauritz Melchior, tenor, gave a recital in the Auditorium concert hall on Oct. 10 under the auspices of the Women's Musical Club. This was the first appearance here of the famous tenor and the capacity audience was wildly enthusiastic in its reception of Mr. Melchior. The program included music by Wagner, Schubert, Strauss, and Greig. Ignace Strasfogel was at the piano. Mrs. W. H. Collum, president of the Women's Musical Club, entertained at a reception in honor of Mr. and Mrs. Melchior following the concert.

Donna Gresco, violinist, was presented in recital by George Bornoff in the Auditorium on Sept. 14. This ten-year-old violinist was recently awarded

a \$5,000 tuition scholarship at the American Conservatory of Music in Chicago. Nestor Ivimey was the accompanist. Assisting on the program were Olga Irwin, soprano, The Toppers Male Quartet and the Bornoff String Orchestra conducted by Eugene Hudson.

Agnes Sigurdson, pianist, appeared in recital on Oct. 5 in First Lutheran church assisted by Eva Clare. The program featured Mendelssohn, Beethoven, MacDowell and Greig. Also assisting were Pearl Johnson, soprano; Palmi Palmason, violinist and the accompanist, Snjoaug Sigurdson. M. M.

MUSIC PROJECT GIVES A CONDENSED 'MARTHA'

Flotow Opera Presented in Abridged Form in Federal Music Theatre—Arthur Lief Conducts

Flotow's 'Martha' in abridged form was presented by the Federal Music Project in its Music Theatre on the evenings of Oct. 13 and 14. The intention of the project in the present instance, is to popularize grand opera and to show that it may be presented without undue expense or elaboration in the matter of production. The opera was sung in an English translation made by Isobel Harris with Paul Haggerty supervising. A narrator, Irving Hopkins, described in advance, the content of each scene. The sets were black curtains with only a few essential properties to establish the necessary locale.

The singing was creditably done by Cecile Sherman as Lady Harriet, Verna Carega as Nancy, Albert Gifford as Lionel, and Howard Laramy as Plunket, with the smaller roles capably filled by Wells Clary, William Kurz and Forrest Huff. Arthur Lief was the conductor. A large audience received the performance with enthusiasm and applauded with vigor. D.

Emrich Joins Faculty of Juilliard Graduate School

Dr. Duncan B. Macdonald Emrich has joined the faculty of the Juilliard Graduate School of the Juilliard School of Music and will teach classes in English literature. Since 1937 he has been an instructor in English and Comparative Literature at Columbia University. He studied at Brown University, Columbia and Harvard, and in Spain, France and Germany. He is a member of several learned societies.

Leslie Hodgson Joins N. Y. College of Music Faculty

Leslie Hodgson has been engaged for the artist faculty in the piano department of the New York College of Music, Carl Hein, director, and has begun his activities there. He will also continue his private teaching.

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JUILLIARD SCHOOL AWARDS FELLOWSHIPS

Sixty-four Given to Musicians from Twenty-six States and Canada

Sixty-four fellowships have been awarded for study at the Juilliard Graduate School for the season 1938-39, through the competitive examinations held recently at the school. Ernest Hutcheson is president of the school. Awards were made in the departments of 'cello, composition, conducting, piano, violin, and voice.

Fellowships were awarded to the following candidates, who come from twenty-six states and Canada.

Piano: Louise Bernat, Evansville, Ind.; Greta Brown, Schenectady, N. Y.; Jack Chaikin, Brooklyn; Sophie Farber, Toronto, Ont.; Eugene Feher, Brooklyn; Hilda Fenyo, Jamaica, N. Y.; Arthur Gold, Toronto; Sylvia Goldstick, Toronto; Mary Gorin, Philadelphia; Robert Harris, Waco, Texas; Helen Haupt, Seattle, Wash.; Mollie Kanowitz, New York; Harry Knox, Statesville, N. C.; Iris Lauritano, New York; Irving Lyons Jr., New Orleans, La.; Selma Mednikow, Memphis, Tenn.; Robert Meyers, Brooklyn; Mildred Portney, Los Angeles; Hyman Siegel, New York; Judith Snielman, Toronto; Samuel Sorin, Detroit; Anna Taft, Rochester, N. Y.; Max Walmer, Lucas, Kan.

Violin: Marguerite Adams, Chester, S. C.; Marilyn Crittenden, Springfield, Mass.; Dorothy Colton, Vermilion, S. D.; Elias Dan, New York; Dorothy DeLay, Neodesha, Kan.; William Ehrenkrantz, Newark, N. J.; Walter Eisenberg, Long Island City, N. Y.; Kathryne Kantner, Seattle; Robert Rudie, New York; Herbert Sorkin, New York.

Voice: Eugene Bonham, Galesburg, Ill.; Mildred Brenner, Wellington, Ohio; Nora V. Conklin, Kingsville, Ont.; Jean Cummings, Jackson Heights, Queens; Norman Farrow, London, Ont.; Robert Harmon, Chicago; Stokely Gray, Morris, Tenn.; Gordon Dilworth, Huntington, L. I.; Clifford Harvout Jr., Cincinnati; Margaret Hill, Springfield, Mass.; Lodema Legg, Fortuna, Calif.; Mildred Lehmann, Denver; Leon Lishchner, New York; Morris Poaster, Lincoln, Neb.; Josephine Silver, Hightstown, N. J.; Wilma J. Simonsen, Seattle; Rogers White, Toledo, Ohio.

Cello: Norman Hollander, Utica, N. Y.; David Pratt, Kalamazoo, Mich.; Jean Schroeder, Kenosha, Wis.; Joseph Tekula, Hillside, N. J.

Composition: John Colman, Duluth, Minn.; Wendel Diebel, Des Moines, Iowa; George Kleininger, New York; Ellis Kohs, New York; Herbert Paulson, Fergus Falls, Minn.

Conducting: Richard Bales, Alexandria, Va.; Ashley Miller, New York; Frank Murch, Toronto, Ont.; James Robertson, Springfield, Mo.; Alex Saron, New York.

MIAMI SYMPHONY PLANS

Volpe to Lead Six Concerts—Opera in Concert Form and Soloists Listed

MIAMI, Fla., Oct. 20.—The University of Miami Symphony, Arnold Volpe, conductor, will give its eleventh season of six subscription concerts at Orchestra Hall of the Miami Senior High School during the forthcoming season.

Among the soloists and special events will be the appearance of Mischa Elman, violinist, on Dec. 8; Isidor Achron, pianist, and Lea Karina, soprano,

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on Jan. 61; Frank Bishop, pianist, on Feb. 6, and a performance of 'Samson and Delilah' in concert form with the following soloists: Carmela Ponselle, Santo di Primo, Harrison Christian, assisted by the chorus of the University of Miami on Feb. 27. The Pro Arpa Quartet of four harps will be heard on March 20, and Coe Glade, mezzo soprano, on April 3.

MORDKIN BALLET ADDS THREE WORKS TO LIST

'Swan Lake' in New Version, 'Trepak' and 'Voices of Spring' to Be Given Premieres in November

Three new ballets have been added to the repertoire of the Mordkin Ballet, which will open its New York season in the midst of its road tour with six performances on Nov. 10, 11, 12 and 13 at the Alvin Theatre.

The new ballets, which will have their world premieres in November are 'Swan Lake', in a new version to the Tchaikovsky music, with decor and costumes by Lee Simonson; 'Trepak', a modern work with music specially composed by Alexandre Tcherepnin, scenery and costumes by Serge Soudeikine; and 'Voices of Spring', with music by Johann Strauss and scenery and costumes by Mr. Simonson. The choreography of the repertoire of seven ballets is by Mikhail Mordkin.

The company this year includes besides Mr. Mordkin: Patricia Bowman, Lucia Chase, Nina Stroganova, Leon Varkas, Dmitri Romanoff, Karen Conrad, Vladimir Dokoudovsky, Kari Karanakosky, and Edward Caton. Mois Zlatin is conductor of the orchestra. The company's road tour began in Roanoke, Va., on Oct. 7. Other ballets to be performed this season are 'Giselle', 'La Fille Mal Gardée', 'The Goldfish', by Pushkin and Nicolai Tcherepnin and 'Dionysus' by Glazunoff.

GUILD LECTURES BEGIN

Mme. Stokowski Gives First of Five in the Layman's Opera Course

Over 500 members of The Metropolitan Opera Guild and their friends attended the first lecture of the Layman's Opera Course, sponsored by the Guild, on Oct. 19 in the ballroom of the Hotel Pierre.

Mrs. August Belmont, the Guild's chairman, introduced Mme. Olga Samaroff Stokowski, who discussed the opera of Italy from its origins in the sixteenth century through the great masters of the Nineteenth Century such as Rossini, Bellini and Donizetti, down to the work of Giuseppe Verdi. The Mad Scene from 'Lucia' was presented by means of a recording made by Nellie Melba, while Caruso's singing of 'Celeste Aida' was heard in another transcription. Special pressings of historic records by Patti, Plançon, Gadski, Schumann Heink and others are being made for Mme. Stokowski's four future lectures.

Examples from Monteverde's 'Euridice', Verdi's 'La Traviata', and the Prologue to 'Pagliacci', were played by Joseph Battista, pianist. At the next lecture on Nov. 2, Mme. Stokowski will discuss the fundamental musical elements of opera in Germany.

Roth Quartet to Offer Beethoven Series in Princeton

PRINCETON, N. J., Oct. 20.—The Westminster Academy of Chamber Music will present the Roth String Quartet in a subscription series of six

concerts in which all the quartets and the Great Fugue by Beethoven will be played. Dates of these concerts are Nov. 11, Dec. 9, Jan. 27, Feb. 17, March 17, and March 31. They will take place in the Chapel of the Westminster Choir College.

SYMPHONY IN HOUSTON ADDS SEVEN PLAYERS

Ernst Hoffman to Conduct Series in Second Season—Gannon Is Appointed Manager

HOUSTON, Tex., Oct. 20.—The Houston Symphony, with Ernst Hoffman conducting, will open its season on Nov. 19, giving twelve subscription concerts, four children's concerts and three chamber recitals in the new Municipal Music Hall. It will make six appearances in other cities. Theodore F. Gannon has been appointed manager of the orchestra, which will include a total of eighty-five players this season.

Seven new members have been engaged for the orchestra: Waldemar O. Bhosys, oboist; Melvin Saibel and Leslie Ruppert, horn players; Philmore Gilbert, tympani player; Leo Schlegel, viola player; N. Woodbury Currier and H. J. Buitendorp, double bass players. Thirty-five hundred subscription have already been sold for the season.

Cadek Choral Society Opens Season

CHATTANOOGA, Oct. 20.—The Cadek Choral Society, of which J. Oscar Miller is conductor, presented a program consisting mainly of Civil War songs at

the National Chickamauga Celebration on Sept. 21. On Dec. 13 the society will present 'The Messiah', on March 7 a popular concert, on May 8 a guest artists' concert, and on May 10 'Pagliacci' and 'Cavalleria Rusticana'.

Carter Conducts Vermont Symphony

BURLINGTON, Vt., Oct. 20.—With Maxine Stellman, soprano of the Metropolitan Opera Company, as soloist, Alan Carter conducted the Vermont Symphony in a concert at the Memorial Auditorium in Burlington on Oct. 14. Miss Stellman sang 'Il est doux, il est bon' from Massenet's 'Héroïdade' and the 'Jewel Song' from Gounod's 'Faust', offering Del Riego's 'Homing' as an encore. The orchestra played Schumann's Second Symphony, the 'Dance of the Happy Spirits' from Gluck's 'Orpheus', the Musette from his 'Armide', and Saint-Saëns's 'Danse Macabre'. A large audience was present. The orchestra also played recently at Middlebury College and Norwich University.

Utica Civic Musical Society Votes to Pay Conductors

UTICA, N. Y., Oct. 20.—The board of governors of the Utica Civic Musical Society voted to pay conductors of the New Utica Orchestra sponsored by the society, \$200 per concert. In former years the musicians in the orchestra received pay but the conductors did not. This winter the concerts will be led by Nicholas D. Gualillo and Berrian Shute. The society adopted a budget of \$13,097 for the season and will give its concerts at the Avon Theatre.

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KILBOURN HALL SERIES POSTED FOR ROCHESTER

Visiting and Local Artists to Appear
on Separate Courses—Special
Operas Planned

ROCHESTER, Oct. 20.—The Kilbourn Hall concerts to be given this coming season will include two series, one of visiting artists and one of Rochester artists, four in each series.

The visiting artists are Robert Schmitz, pianist, on Nov. 8; Yella Pessl, harpsicordist, with Georges Barrère, flutist, on Dec. 13; Humphrey Weidman dance group on Jan. 10, and the Gordon String Quartet on March 28. The Rochester series, running concurrently, includes the Kilbourn Quartet with Joseph Mariano, flutist, on Nov. 29; the Kilbourn Quartet with Raymond Wilson, pianist, on Jan. 31; Max Landow, pianist on Feb. 14; and

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Nicholas Konraty, baritone and Joseph Fortuna, violinist, on March 14.

Special performances of opera, under the direction of the Rochester Civic Music Association, will be given this season, outside of those listed in the Eastman Theatre concert series. 'The Marriage of Figaro' is scheduled for October 22, and 'Madame Butterfly' will be given on Feb. 4.

The tenth annual meeting of the Rochester Civic Music Association was held at the Chamber of Commerce on Oct. 3. Leroy E. Snyder of the Rochester *Times Union* was elected president to succeed the Rev. George E. Norton. Other officers elected were vice-presidents: Mrs. Robert Ranlet, Arthur M. Lowenthal, and Albert F. Sulzer; treasurer, Raymond N. Bal; Assistant treasurer, Frederick D. Whitney, and executive secretary, Arthur M. See.

The Rochester Civic Orchestra again will broadcast on national NBC networks this season. Twenty-eight concerts are listed, with twelve educational broadcasts also scheduled. M. E. W.

Don Cossacks Begin Recital Season in Boston

BOSTON, Oct. 20.—The recital season in Symphony Hall was opened on Oct. 9 by the Don Cossacks, conducted by Serge Jaroff. These stalwart singers again won the approval of a large audience in a program composed of liturgical, secular and folk music. The customary vigorous dances concluded the program. The audience took great pleasure in all that was offered.

G. M. S.

New York Concerts

(Continued from page 23)

though in the Adagio Mr. Sackson's bow-arm was not always steady and produced roughnesses in his tone.

The Josten Sonata's first movement was marked by a powerful simplicity; it seemed the most impressive of the three sections, but the Adagio and concluding Allegro moderato sometimes proved tedious. The work was composed in 1936. A cordial and attentive audience applauded the two artists heartily at the conclusion of each work. W.

Zimbalist Gives Second Recital of Cycle

Efrem Zimbalist, violinist. Vladimir Sokoloff, accompanist. Town Hall Oct. 17, evening:

Sonata No. 3 in E Major..... Bach
Sonata No. 4 in A Minor, Op. 23; Sonata No. 7 in C Minor, Op. 30; Sonata No. 8 in G Major, Op. 30..... Beethoven

The sustained and lofty eloquence with which Mr. Zimbalist played the opening Adagio of Bach's E Major Sonata, making its long-breathed phrases sing under his bow, at once established the refinement of his style. The succeeding Allegro and the brilliant final Allegro were interpreted with impeccable taste and with technical finish of the highest order, although one wished for greater abundance of tone and vitality of utterance. One felt that there is implicit in this music a certain muscularity of structure and style which Mr. Zimbalist did not impart to it, in spite of his virtuosity and understanding. Z.

Nor was it until he reached the second of the three Beethoven sonatas that his conception of this music seemed to catch fire. How nobly Mr. Zimbalist played the Adagio cantabile of the C Minor Sonata! With utter simplicity he let it sing its message of serenity, imbuing every phrase with an intensity which seemed to spring from the music itself. And in the Scherzo and Finale-Allegro of this sonata his playing took on a sort of white heat, though he never quite unleashed the fierce energy which Beethoven put into these movements. The Andante of the Sonata in A minor

had the exquisite detail of a miniature. But both in the opening Presto and in the impetuous Allegro Mr. Zimbalist's very ease and finish seemed to militate against the drive and headlong impetuosity so characteristic of Beethoven. He took the G Minor Sonata at a daring pace, and always with clarity if not perfect precision. Once again in the lovely variations of the minuetto the lightness and nuance of his playing were a delight. Of the final Allegro Vivace he made a tour de force. Mr. Sokoloff played throughout the concert with admirable technical command of this difficult and exacting music, yet he did not succeed in making the piano part the peer of the violin part in color and prominence, as it should be. His were excellent accompaniments. The audience was a large one and it recalled the artists several times throughout evening. S.

Henry Jackson Heard in New York Debut

An American pianist, Henry Jackson of Princeton, Ill., who has been studying and appearing in recitals abroad for the last four years, made his New York debut in a recital in the Town Hall on the evening of Oct. 14. Mr. Jackson attempted a ponderous program that began with the Bach Fantasy and Fugue in A Minor, and continued, in order, with Beethoven's Thirty-two Variations in C Minor, Liszt's B Minor Sonata, Chopin works including two Etudes, the Nocturne in G, Op. 37, No. 2; The Scherzo in B Minor Op. 20, and as a final group Szymanowski's Thème Varié, Op. 3; Ravel's 'Ondine', and Poulenc's Toccata.

The pianist revealed a good sense of rhythm and at times, particularly in less strenuous passages, a delicacy of both touch and feeling. He was inclined to over-emphasize fortissimo passages; that was most evident in the Liszt work, which in the energetic sections of the first and second parts, was heavily overplayed. The audience was cordial and of good size. W.

Kremer and Erskine Begin Series of Lecture-Recitals

John Erskine, lecturer, and Isa Kremer, interpreter of folksong and the ballads, gave the first of a series of ten Wednesday lecture-recitals in the Town Hall on the afternoon of Oct. 12. The course is entitled 'From Early Folksongs to Modern Jazz'.

In his discourse Mr. Erskine spoke on two theories of the origins of folksong, quoted Benjamin Franklin and Henry E. Krehbiel, and cast his preference in favor of the composition of folksong by individuals, rather than by a community process. He attributed much of the excellence of folksong to the care with which it had been burnished by successive generations.

Miss Kremer began her program with Yemmenite, Tartar, Greek and Russian folksongs, then turned to examples from French, Neapolitan, Spanish, Argentine, Scottish, English and American lore. The audience was large and attentive. W.

Onderet and Hawkin Give Recital at Barbizon

Maurice Onderet, violinist, and Edna Marie Hawkin, pianist, opened the series of fortnightly concerts at the Barbizon on the evening of Oct. 4 with a sonata recital. They played the Brahms Sonata in A Major, Op. 100, the Sonata in G Major by Lekeu and Debussy's Sonata in G Minor. Mr. Onderet is concertmaster of the Montreal Symphony and head of the violin department of McGill University, and Miss Hawkin is also a native of Montreal. Z.

Ophelia Saper, Soprano, Gives Recital

Ophelia Saper, soprano, gave a recital on the evening of Oct. 11 in the Midtown Music Hall, the program of which included operatic arias and folk songs. She sang Stradella's 'Pietà Signore', Borgi's 'Le Lucciole', the 'Ritorna Vincitor' from 'Aida' in her first group. Two Spanish songs, Balakireff's 'Chanson Georgienne' and the Récit et Air de Lila from Debussy's 'Prodigal Son' made up the second. After

a group of songs in Yiddish, Miss Saper sang three of Granville Bantock's Songs from the Chinese: 'The Emperor', 'The Red Lotus' and 'A Feast of Lanterns', adding at the close the 'Pace, Pace Mio Dio' from Verdi's 'Forza del Destino'. Esther Lundell was the accompanist.

X.

Suzanne Aurand Sings Operatic Arias

Suzanne Aurand, soprano, assisted by Giuseppe Barsotti, tenor, and Philip Whitfield, bass, gave a program consisting entirely of operatic excerpts at the Barbizon-Plaza on the evening of Oct. 6, with William Spada at the piano. The operas represented were 'Simone Boccanegra', 'Il Barbiere de Seviglia', 'Carmen', 'L'Elisir d'Amore', 'Martha', 'Pagliacci', 'L'Amico Fritz'; and there were also portions of 'La Bohème' and 'Faust' sung in costume. D.

KATHERINE METCALF, soprano. Vernon D'Arnalle, accompanist. Midtown Music Hall, Oct. 18, evening. Lieder by Brahms, Schumann and Schubert, and song groups in Italian, French and English.

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ROXAS PUPILS ACTIVE

Many pupils of Emilio Roxas, voice teacher, are actively engaged at the beginning of the new season or are preparing for their seasonal activities. Nicola Moscona, bass of the Metropolitan Opera, who recently returned from a tour of Italy, has resumed study with Mr. Roxas in preparation for an extended concert tour after the opera season.



Emilio Roxas

Jan Pearce, tenor, will appear in opera in Baltimore in 'La Traviata' and other roles; Dorothy Victor, soprano, is fulfilling a current three-week engagement at the Radio City Music Hall, and Pino Bontempi, tenor, was to sing in the performance of 'Traviata' that began the New York Opera Company's season at the Manhattan Centre on Oct. 24.

West Moreland, baritone, sang during the summer at a resort at Schroon Lake, N. Y., and Selma Kaye, dramatic soprano, was heard at the Flagler Hotel in upper New York state. All are students of Mr. Roxas.

Mr. Roxas will appear as accompanist for Giovanni Martinelli, tenor of the Metropolitan Opera, when the latter will sing on Oct. 26 at the Hotel Astor in New York for the Opera Guild Series conducted by Olin Downes.

CLEVELAND INSTITUTE AWARDS SCHOLARSHIPS

Thirty-two Applicants Chosen As Winners in Annual Competitive Examinations

CLEVELAND, Oct. 20.—The Cleveland Institute of Music selected thirty-two as winners of the annual awards for free study on the basis of competitive examinations, talent and need.

A. Lois Perry of Cleveland and Emilia d'Alberti of Steubenville, O., for the second successive year won Beryl Rubinstein's scholarships. Chosen for Arthur Loesser's awards were Byrl Neff of Canton and Phyllis Abrahams of Cleveland. The scholarships of Josef Fuchs go to Victoria Kerner and James Caesar, both Clevelanders. Nevada Van der Veer gave her awards to Stuart Groshong of Cleveland and his cousin, Miriam Berg of Spokane, Wash.

Other winners are Marcile Cox, Marian Montanari, Mary Jo Bender, Dolores Matey, Barbara Ann Schultz, Peggy Joan Bussong, David Burke, Gertrude Green, Patricia Schnee, in piano; William Kiraly, violin; Shirley

Webster and Julius Selker, voice; Ruth Ann Hill, Ruth Kumin, Starling Cummerworth, and Hugh Glauser, theory; Bonita Potts, cello, and Virginia Potts, Marjorie Rutz, George Ryan, Steve Kowalski and Alfred Zetzer, orchestral instruments.

CLEVELAND WELCOMES FEDERAL OPERA FORCES

Music Project Presents 'Cavalleria' With Local Singers—Concert Season Under Way

CLEVELAND, Oct. 20.—The local Federal Music Project is presenting in different parts of the city each week a performance in English of 'Cavalleria Rusticana' with leading roles sung by Grace Straw, Maurine Decker, Helen Horvath, Myron Ryan, and Giuseppe Gentile. On several occasions Ardelle Warner and Carabella Johnson have also appeared. Cleveland may at last be realizing the hopes for a local civic opera group. In addition to the opera, the Bianca Ballet, under Federal Music supervision, is giving 'Dances of Three Nations', 'Hungarian, Czech, and Austrian. Principal dancers are H. F. Froelich, Katherine Bianca, and Concetta Romano. The costuming throughout is exceptional.

Beryl Rubinstein, director of the Cleveland Institute of Music, opened the series of faculty recitals there on Oct. 12. He played works by Brahms, Beethoven, Schumann, Rachmaninoff, Stravinsky and Godowsky, and his own 'Gavotte in B Minor'.

André Marchal, French organist, appeared at the Museum of Art on Oct. 19. His program included works by old and modern French masters, by Franck and Bach. His powers of improvisation were impressive.

The Cleveland Music School Settlement, through the generosity of a group of citizens, has been given an entire estate on Magnolia Drive in the University section. On Oct. 17 the new home was dedicated with music notables and public officials of Cleveland attending. A reception, headed by Edward Garfield, president, and Miss Emily McCallip, director of the Settlement, followed.

On Sept. 29, the 10-year-old prodigy, Flora True Bowen, gave a benefit concert at Severance Hall for the Children's Milk Fund of the City Playgrounds. She played piano works by Bach, Brahms, Chopin, and others, and a violin concerto by Sevbold. She also sang works by Bach, Franck, and Haydn. Josephine Forsyth Myers came from Chicago to accompany her in Mrs. Forsyth's 'Lord's Prayer' and 'Precious Wee One'. S. M.

CONCERTS FOR OBERLIN

Cleveland Orchestra to Open Season—Artist Recitals Scheduled

OBERLIN, O. Oct. 20.—Oberlin College will begin its formal music season for 1938-39, with the appearance of the Cleveland Orchestra under Dr. Artur Rodzinski on Oct. 29. This is one of three appearances the orchestra will make locally this year, two of which will be conducted by Mr. Rodzinski, and the third by Georges Enesco. The second concert will be on Dec. 13, and the third on March 10.

Seven of the ten artist recitals for this year have been scheduled before the first of the year. These include: The Musical Art Quartet on Nov. 3 and 4; Emanuel Feuermann, cello, on Nov. 14; Alexander Kipnis, bass, on Nov. 22; Fritz Kreisler, violin, on Nov. 29;

Rosalyn Tureck, piano, on Dec. 6. Those after the first of the year include: Gertrude Pitzinger, soprano, on Jan. 19 and Artur Rubinstein, piano, on Feb. 14.

Although not on the Artist Recital Series, but a concert which promises to be the musical event of the year, is the combined program of the Oberlin musical union, and the conservatory orchestra, both student organizations, under the baton of Nadia Boulanger in Finney Chapel on Jan. 20. The orchestra numbers some ninety players, and the musical union about 200. In addition to these concerts there will be given a number by students and faculty of the conservatory during the year.

NEW BEDFORD HEARS FIRST EVENT OF SERIES

Susanne Fisher and Clifford Menz Give Civic Music Group's Opening Concert

NEW BEDFORD, MASS., Oct. 20.—A concert by Susanne Fisher, soprano of the Metropolitan Opera, and Clifford Menz, tenor, at the High School Auditorium on Oct. 13 opened the series sponsored by the New Bedford Civic Music Association. Stuart Swart was the accompanist. Miss Fisher and Mr. Menz opened the program together in a group which included Rossini's 'Mira la bianca luna', Blangini's 'Per valli, per boschi', Schumann's 'Er und Sie', 'Unter'm Fenster' and 'Die tausend Grüsse die wir senden'.

They completed the concert with three operatic excerpts, in costume,

singing in English. These were the scene at St. Sulpice from Massenet's 'Manon', a scene from Smetana's 'The Bartered Bride' and the love duet at the end of the first act of Puccini's 'Madame Butterfly'. There was a capacity audience for this opening event of the season. The next concert of the series will take place on Dec. 7 and will be given by the National Symphony, Hans Kindler conductor, with Hortense Monath as piano soloist. A. J. S. SR.

Alton Jones to Play with Federal Orchestra

Alton Jones, pianist, recently returned to New York following a vacation at Diamond Lake resort in Oregon. Late in September he gave a recital in Des Moines, Ia., and in Nebraska. His first New York appearance this season will be on Dec. 1 when he appears as soloist at the Federal Music Theatre with the Greenwich Orchestra in the Grieg Concerto. He will give a recital and make other appearances later in the season.

Leo Rosenek Teaching at Curtis Institute

Leo Rosenek, who began work at the Curtis Institute of Music as vocal coach this fall, studied piano with Julius Epstein in Vienna and later was a private pupil of Ferruccio Busoni, and also studied theory with Eusebius Mandyczewski. When twenty-five years of age, Mr. Rosenek was engaged as coach at the Munich Hofoper where he worked with Felix Mottl. Later, Mr. Rosenek was appointed conductor by Mottl. He also acted as accompanist for numerous singers.

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Obituary



Dudley Stuart Blossom

CLEVELAND, Oct. 10.—Dudley Stuart Blossom, philanthropist and since 1936, president of the Musical Arts Association, died here on Oct. 7, following a heart attack, in his sixtieth year. He was born in this city March 10, 1879, and after receiving his preliminary education in Cleveland, went to Yale where he graduated in 1901. He married Elizabeth B. Bingham of Cleveland, in 1910. As chairman of the Cleveland Community Fund for the past four years, during which time the Blossom gift totalled \$100,000, annually, and as head of the Musical Arts Association, through which with Mrs. Blossom he made up the deficit of the Cleveland Orchestra, the Museum of Art, and the Music School Settlement, his influence was most felt.

During the World War Mr. Blossom served as a captain in the Red Cross. In 1922, he was elected to the Ohio legislature. Immediately previous to this term, and for a decade following, he served as welfare director of Cleveland, when he supplemented city funds with his own in carrying through the \$8,000,000 City Hospital project. He was also interested in work in the treatment of youthful delinquents.

Mr. Blossom served the Musical Arts Association as a member of the board for two decades. In 1922 he assumed the office of treasurer, in 1924 vice-president, and upon the death of John L. Severance in 1936, became president. It was largely through his efforts in 1928, that the Maintenance Endowment Fund came to be established.

S. M.

George W. Lederer

George W. Lederer, one of the prominent theatrical and musical producers of the 'nineties, died in hospital in Jackson Heights, L. I., on Oct. 8, in his seventy-seventh year. He was born in Wilkes-Barre, Pa., and among the musical successes which he produced were 'The Passing Show', America's first revue, in 1893; 'The Lady Slavey' in which the late Marie Dressler made her first hit in 1896, and 'The Beale of New York.' He was also concerned with the production of 'Floradora'. He brought out his musical pieces at the New York Casino of which he was the manager from 1893 to 1904. After suffering financial losses, he recouped them to a large extent with 'Madame Sherry' at the New Amsterdam Theatre in 1910.

Felix Arnold

Felix Arnold, director and treasurer of the Staats-Herold Corporation which publishes the *New Yorker Staatszeitung und Herold* died on Oct. 1, in his seventieth year. He was born in New York and studied music with his father who was an orchestral player under Theodore Thomas. His first business experience was with the Standard Oil Company and he later became

A NEW OPERA COMPANY FORMED IN PHILADELPHIA

Sylvan Levin Named as Musical Director with Hans Wohlmuth as Director, Hocker, Manager

PHILADELPHIA, Oct. 20.—The Philadelphia Grand Opera Company with Sylvan Levin as musical director, has recently been formed and under the management of C. David Hocker will offer opera at popular prices ranging from 50c to \$2.25 in the Academy of Music. Leopold Stokowski and Eugene Ormandy have agreed to serve as honorary musical directors.

The company proposes to abolish the star system and its membership will be composed of artists who are chosen through competitive auditions. Only those living or studying in Philadelphia are eligible. Mr. Levin, who has long been identified with opera in this city, will have charge of the company's productions. He was an early conductor of opera at Robin Hood Dell and was one of the conductors of the Philadelphia Grand Opera Company. He will conduct two operas during the season. The first will be 'La Bohème'; the date of its performance will be listed when the rehearsals are under way.

Mr. Hocker has also secured Dr. Hans Wohlmuth of Vienna as stage director, who has served at the Volksoper in Vienna, in Basle and other European cities, and taught opera at the Mozarteum in Salzburg and was assistant to Dr. Herbert Graf in that city.

Auditions for membership in the company will be held during the week of Oct. 31. Applicants should be prepared to sing two operatic arias.

Schola Cantorum to Give Christmas Concert

The Schola Cantorum, conducted by Hugh Ross, will give a Christmas concert on Dec. 16, and will present the Mozart 'Requiem' on March 22 at Carnegie Hall. The Christmas program will include two American premieres: a motet by Arnold Bax, 'This Worldes Joie'; and a cantata by Bozidar Sirota,

associated with Charles B. Wolfram, publisher of the *New Yorker Herold*. When this paper was merged with the *Staatszeitung*, he became director and treasurer of the corporation. He was one of the oldest living subscribers to the Philharmonic-Symphony and the Metropolitan Opera, and also had an extensive collection of musical instruments.

Edoardo Sacerdote

HOLLYWOOD, Cal., Oct. 20.—Edoardo Sacerdote, voice teacher and coach, died here on Oct. 17, in his fifty-sixth year. He was born in Asti, Italy, in 1883, and is said to have acted as operatic conductor in Leipzig, Berlin and Bonn. After coming to this country he taught in Chicago for twenty years. He had made his home here for the past three years. His wife, known professionally as Olga Saca, and one son, Sidney, survive.

August Hagemeyer

WILLOW, N. Y., Oct. 20.—August Hagemeyer, treasurer of Hardman, Peck & Co., piano manufacturers, died on Aug. 30 at his summer home. He was seventy-four years old. He had been associated with the company for more than forty-five years and had been treasurer since 1921. Surviving are his widow, Emily Hagemeyer, and five sons, Edward A., Frank, Harold F., Eugene and Joseph C. Hagemeyer.

Mrs. Everett Brennand

HARTFORD, CONN., Oct. 20.—Mrs. Mabel Otis Reynolds Brennand, former concert cellist and wife of Dr. Everett C. Brennand, died on Aug. 20 at her home on the

'The Deeds of the Holy Brothers Cyril and Methodius'. In the Mozart 'Requiem' the chorus will be assisted by members of the New York Philharmonic-Symphony and soloists to be announced. The work has not been performed here since 1931.

PEABODY SCHOLARSHIPS

Awards Made to Pupils from Fourteen States—Annual Scholarships Given

BALTIMORE, Oct. 20.—Winners of the three-year scholarships at the Peabody Conservatory of Music have been named with the opening of the fall term. Contestants came from Maryland, the District of Columbia, Virginia, West Virginia, North Carolina, South Carolina, Pennsylvania, Illinois, Oklahoma, Iowa, New York, Vermont, Wisconsin, Georgia and California.

Students successfully completing the required examinations were Louis Adezio, violin, Chicago; Matthew Mezzanotte, violin, Washington, D. C.; Harold Nissenson, viola, Buffalo, N. Y.; Bert Kuschan, cello, Des Moines; Mary Bishop, piano, Rogers Forge, Md.; Karlian Meyer, piano, Washington, D. C.; Wilbur Nelson, voice, Relay, Md.; Carlton Hake, voice, Shrewsbury, Pa., and Sidney Shapiro, composition, Baltimore. One-year scholarships were awarded to Frank Pronio, clarinet, Cecil, Pa.; Fred Constaphney, trumpet, Richmond, Va.; William S. Hart, Jr., and Jack Behrend, both of Baltimore, tympani; Benedict Kaufman, Canandaigua, N. Y., and Charles Burk, Jr., Baltimore, oboe; Rexford Jones, Swarthmore, Pa., and Frederick Blachly, Oklahoma City, cello; Carolyn Lobdell, Carolyn Long and Frank Whitmore, all of Baltimore, and Juanita Bramlette, Greenville, S. C., in voice.

Jepson Opens Louisville Concert Season

LOUISVILLE, KY., Oct. 20.—Helen Jepson, soprano of the Metropolitan Opera Company, opened the Louisville concert season at the Memorial Auditorium on Oct. 11 before an audience which filled the house to capacity. This was the first of five concerts sponsored

grounds of the United States Veterans' Hospital, Newington, where her husband is a staff physician.

Mrs. Brennand studied at the National Conservatory of Music under Victor Herbert, at the Royal Conservatory, Brussels, and the Royal High School of Music, Berlin. Surviving besides her husband, is a sister, Helen L. Reynolds of New York.

Dr. Adolph Frey

SYRACUSE, N. Y., Oct. 5.—Dr. Adolph Frey, former faculty member of Syracuse University's College of Fine Arts, and founder of the Frey College of Musical Art in Watertown, died in hospital here yesterday, of pneumonia following an appendicitis operation. He was seventy-three years old. Born in Landau, Germany, he was a graduate of the Stuttgart Conservatory. He was for many years organist of the First Methodist Church here.

Charles Lehr

PHILADELPHIA, Oct. 20.—Charles Lehr, an attorney, who for fifteen years had been president of the Junger Männerchor, died at his home on Aug. 30. He was sixty-one years old. His widow and a son, Carl B. Lehr, survive.

Alfredo Ambrosi

FLORENCE, Oct. 20.—The Rev. Alfredo Ambrosi, conductor and composer, who wrote the oratorio 'Entry of Christ Into Jerusalem', died yesterday at the age of sixty.

by the Community Concert Association this year. Miss Jepson sang operatic arias, Lieder, French and American songs. Her accompanist was Robert Wallenborn.

RECITALS IN DETROIT

Jean Fardulli, Baritone, Makes Local Debut—Frederic Summer Heard

DETROIT, Oct. 20.—The season's first concert was given by Jean Fardulli, baritone of the Chicago Opera Company who made his Detroit debut on Oct. 2 at the Masonic Scottish Rite Cathedral before an enthusiastic audience. Possessed of a large voice of fine coloring, rather unevenly blended in the lower register, he sang a taxing program which included unfamiliar tunes in his native Greek tongue as well as arias by Beethoven, Mozart and Thomas. Georges H. Michael, local pianist, was the assisting artist. Helen Hunt of Detroit, was Mr. Fardulli's able accompanist.

Frederic Sharron Summer, twelve-year-old Detroit pianist, gave a recital in Orchestra Hall on Oct. 7. His best playing was naturally in lighter Chopin works and the second half of the program including three Liszt compositions, was well done. The concert opened with Bach's Prelude and Fugue in E Flat Minor, followed by Beethoven's 'Appassionata' Sonata and Schumann's 'Traumeswirren'. The audience was a small one.

R. C. B.

Virovai to Make Debut with N. Y. Philharmonic-Symphony

Robert Virovai, eighteen-year-old Hungarian violinist, who will make his American debut on Nov. 3 as soloist with the New York Philharmonic-Symphony, arrived from Europe recently. He will give concerts in Akron, Nashville, Topeka, Northfield, Minn.; Montreal, Rockford, Ill.; Lincoln, Iowa City, New Orleans and Shreveport, and will be soloist with the Chicago Orchestra on Dec. 27, 29 and 30. He is under Metropolitan Musical Bureau management.

Freccia Conducts in Havana

HAVANA, Oct. 20.—Massimo Freccia conducted the Orquesta Filarmónica of Havana on Oct. 23 in the Dvorak 'New World' Symphony, de Falla's 'Vida Breve', Strauss's 'Till Eulenspiegel' and the 'Sicilian Vespers' Overture by Verdi. The young Florentine conductor made his American debut last summer conducting the New York Philharmonic-Symphony in a series of concerts at the Lewisohn Stadium.

San Antonio Federal Symphony Opens Year

SAN ANTONIO, TEX., Oct. 20.—The San Antonio Federal Symphony opened its third season in the Municipal Auditorium recently with Walter Dunham as conductor. The program included Schubert's 'Unfinished' Symphony and works by Bach, Gomez, Rimsky-Korsakoff and Saint-Saëns. The symphony gave an open air series of concerts earlier in the year.

Barris Appointed to Faculty of Wooster College

WOOSTER, O., Oct. 20.—Upon his return from a concert tour of Europe, Chester Barris, pianist, has been appointed to the music faculty of Wooster College, at Wooster. In addition to his duties at the college Mr. Barris will fulfill concert engagements throughout Ohio after the first of the year.



Harriet Foster, Photographed on Vacation at Elizabethtown in the Adirondacks

Harriet Foster, teacher of singing, who divided her summer between the Adirondacks and Cleveland, has returned to New York and opened her new studio at 400 East Forty-ninth Street.

LONGY SCHOOL OF MUSIC ADDS NEW INSTRUCTORS

Erwin Bodky and Annette Dieudonné Named—Boulanger Will Return—Other Members Are Listed

CAMBRIDGE, MASS., Oct. 20.—Two visiting instructors are included in the seven new faculty members of the Longy School of Music, Minna Franziska Holl, director. They are Erwin Bodky, harpsichord and clavichord player and formerly professor at the Staatliche Akademie für Kirchen und Schulmusik in Berlin, and Annette Dieudonné, from the Ecole Normale of Paris, who will teach keyboard harmony during the second semester. She will also assist Nadia Boulanger, head of the department of theory and compositions at the Ecole Normale of Paris, who will return to this country to conduct courses at the Longy School, at Radcliffe and at Wellesley colleges.

The other new members of the faculty are Olga Averino, soprano, Willi Appel, instructor in music, Harvard University, who will be in the department of music history; Eunice C. Crocker, Radcliffe 1936, who has been studying piano abroad for the past two years; Everett Burton Helm, Naumburg and Paine Travelling Fellow, who will instruct in counterpoint and harmony; and David Glaser, formerly with the Milwaukee Civic Orchestra, who will teach clarinet at Longy. Colette Lionne, former instructor at Middlebury College Music Center, will teach piano as well as French.



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Activities of Schools and Studios

Professional pupils of Alton Jones, pianist, have recently made a number of appearances. Ramon Ruiz gave several recitals in Puerto Rico during September and has been re-engaged for recitals there next season. Emma Criscuolo, who made a successful appearance in Newport, R. I., last spring, has been selected by the Connecticut Federation of Music Clubs to play as their representative at the coming convention in Portland, Me. Tom O'Brien gave recitals this month in Bend and Ashland, Ore. Eunice Eaton will be heard in a two-piano recital with Ruth Pepple in Larchmont, N. Y., in November, and Laurence Honan will soon appear as soloist with the Bridgeport, Conn., Symphony. Mr. Jones has resumed repertoire classes in his New York studio to provide his students regular opportunities for public performance.

Kate S. Chittenden, teacher of piano, has re-opened her New York studio for the season. In addition to her classes in piano, she will conduct a course in music appreciation in which this winter, she will concentrate upon tone color in the several types of woodwind and brass instruments of the orchestra.

Hilda Grace Gelling, teacher of singing, recently presented two of her pupils in three recitals in her studios. These were Elizabeth Stead Booth and Lois Higgins, sopranos. The programs included arias from 'Tosca', 'Le Cid', 'La Forza del Destino' and 'Tannhäuser' besides song groups in English, French, German and Italian. Miss Gelling was the accompanist at all three recitals.

Allie Coleman Pierce, teacher of singing, has returned from a visit to Texas and re-opened her New York studio. Coraline Whiddon, soprano, and Joseph Hester, baritone, pupils of Mrs. Pierce, were heard in a joint recital in Temple, Tex., recently. Mrs. Pierce is program chairman of the Texas Club.

In addition to his classes in two-piano literature, Robert Scholz will teach individual piano study to the four winners of the scholarships made available for this purpose at the Mannes Music School. Applicants are requested to communicate with the school.

Adele Margulies, pianist and teacher, who has spent the past two years teaching in Vienna, has returned to America and will make her home permanently in New York where she has again opened a studio. Miss Margulies will also teach in Philadelphia one day every fortnight.

The Robert Malone Choral Society has begun its rehearsals for the season in Mr. Malone's Carnegie Hall studio. The first of a series of monthly recitals, given the last Sunday evening of each month, will be on Oct. 30.

Edgar Schofield, teacher of singing, has returned from Hollywood, Cal., where he has been conducting master classes during the summer, and has reopened his New York studio.

Alix Young Maruchess has opened her new studio at 1113 Madison Ave., New York, where she will conduct classes in violin, viola d'amore, viola and ensemble.

Harriet Eudora Barrows, teacher of singing, has opened both her New York and Boston studios for the season. She will teach in Boston on Wednesdays and Thursdays.

Edward Harris, pianist and teacher, has resumed his teaching in his new studio at 25 Park Avenue.

The New York College of Music announces the appointment of Frederick Dvorch as conductor of the college or-

chestra. Mr. Dvorch, a former pupil of Hans Letz, is known as concert artist as well as concert master of the National Symphony of Washington, D. C.

Leon Rothier Resumes Studios for Season

Leon Rothier of the Metropolitan Opera has resumed his Steinway Hall studios for voice culture, operatic repertoire, stage technique and diction. With the new season, Mr. Rothier will begin his twenty-ninth year with the Metropolitan Opera. Lucille Browning, mezzo-soprano of the Metropolitan Opera, and Rothier were heard over Station WQXR on Oct. 2. Other pupils to be heard over the same station include Vladimir Zorin, bass; Anne Bool, soprano; Caroline Bhidoni, soprano, and Hilda Kosta, mezzo-soprano.

American Conservatory Offers Scholarships

The new American Conservatory of Music, Drama, and Dance, which began its first term on Oct. 17, offers four scholarships for the season. Applications for the scholarship auditions will be received up to Oct. 30, in writing by Mrs. Annette G. Hertler at the conservatory's headquarters, 114 East 64th Street. Applicants must be between the ages of fifteen and twenty-five. Scholarships are to be offered in music, drama, and dance, voice under H. Maurice Jacquet and Povla Frijsh. A scholarship in piano will be given under Charles Naegle; in the department of

drama, which is headed by Adrienne Morrison, the student will be chosen by Rita Romilly and Donald Wetmore. The fourth scholarship in the dance department will provide instruction under Hanya Holm.

Cimini Re-opens Los Angeles Studio

After Active Summer

LOS ANGELES, Oct. 20.—Pietro Cimini has re-opened his vocal studio, following an active summer, during which he conducted three operas that were heard by more than 70,000 persons. The performance of 'The Barber of Seville', set a record for Hollywood Bowl attendance this summer. Mr. Cimini also conducted the performance of 'La Bohème' in the Bowl, and the performance of 'Aida' in the Pasadena Rose Bowl in June.

De Segurola Begins Teaching Season

HOLLYWOOD, Oct. 20.—Andres de Segurola, who has been Deanna Durbin's only vocal teacher since May, 1936, has begun the new season with a long list of pupils that includes many professionals. Rosemary Lane, soprano, was engaged for the Warner Brothers 'Four Daughters'. Cristina Welles, soprano, has signed a seven-year contract with M-G-M. Richard Stanley, tenor, will appear with Gladys Swarthout in a forthcoming Paramount production. James Newill, baritone, was heard in Max Reinhardt's recent 'Faust' production. Mary Tock, soprano, sang Gilda in the Hollywood Opera Reading Club's presentation of 'Rigoletto' on Oct. 3. Sixteen other singers, trained by Mr. de Segurola, are also fulfilling engagements in opera, radio, concert and motion pictures.

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THREE MERRY OPERAS INAUGURATE ZURICH'S SEASON

Mozart's 'The Magic Flute', 'Der Wildschütz' by Lortzing and 'Beatrice and Benedict' by Berlioz Are Conducted by Robert Denzler and Swarowsky

By WILLI REICH

BASLE, Oct. 3.

EVEN the old theatre city of Zürich with its rich background of tradition, has not escaped the general crisis; but the energetic and experienced director of the Stadttheater, Karl Schmid-Bloss, is courageously combatting public lethargy and not only wants to attract a large following to his theatre by means of a very well-rounded repertoire and ensemble, but also attempted to arouse the whole population of Zürich at the beginning of the new season by means of a most original festive procession.

All the resources of the theatre came into play and were even augmented by several elephants of the famous Knie circus, which was just in Zürich. The most important soloists and conductors of the ensemble marched in the procession in original costumes; charming young girls sold medallions to commemorate "Theatre Day in Zürich". This gay campaign not only took in a goodly sum for the box-office, but also made a host of new friends for the theatre, who will help to fill the house in the future by their faithful attendance.

Local Premieres Follow Opening

The season began with a very impressive reading of "The Magic Flute" by the leading Kapellmeister, Robert Denzler. The first interesting premieres followed in September: "Der Wildschütz" ("The Poacher") by Albert Lortzing, and "Beatrice and Benedict" by Hector Berlioz, two of the best comedies in the operatic repertoire.

Lortzing based his libretto on a play by Kotzebue and wrote inspired music for it, which is gay, sparkling, and rich in tender feeling. In the middle of the overture, before the curtain rises, a shot is fired on the stage, which is the cause of all the mad happenings of the three subsequent acts. The schoolmaster, Baculus, the comic figure of the opera, fired the shot while making a clumsy attempt at poaching, since he wanted very much to have roast venison on the table at the feast celebrating his engagement. This unsuccessful theft has the most exciting and most amusing consequences, until finally everything turns out satisfactorily, and in the finale there are three happy couples on the stage. Lortzing has interpolated in the action proper a travesty on the "Greek fad" which was in vogue at the Prussian court in its day and which, as we know, also influenced Mendelssohn to write a number of compositions. In this scene Lortzing directly makes fun of Mendelssohn's music.

Emmerich Sings Role of Baculus

The Zürich performance did full justice to the special qualities of the Lortzing masterpiece, which is unique in its lack of superfluous sentiment. The Kapellmeister was Hans Swarowsky, and in the leading role of the unhappy schoolmaster, Baculus, Albert Emmerich gave an overwhelmingly funny, as well as moving performance.

Berlioz adapted "Beatrice and Bene-



The Opening of the Procession on Theatre Day, with Karl Schmid-Bloss, Director of the Municipal Theatre, in the Lead



Albert Emmerich as the Schoolmaster Baculus in Lortzing's 'Wildschütz'



Robert F. Denzler, First Conductor of the Opera, with the Soubrette, Leni Funk, at the Theatre Day Procession

dict" in 1862 from Shakespeare's comedy "Much Ado About Nothing" for the Kurtheater in Baden-Baden. In it he reduced Shakespeare's involved plot to the intrigues centering around the two unruly lovers, Benedict and Beatrice, and bent all his energy towards creating great lyrical climaxes, which are not to be found in Shakespeare's work. But it seems to me that the librettist Berlioz, in his endeavor to iron out the diffi-

culties for the musician, had gone decidedly too far. The wit of the Shakespearean original is almost completely lost, although the music lover is richly compensated with such lyric gems as the charming nocturne of the three women, a duet and Beatrice's big aria. In Zürich, moreover, the "Carneval Romain" was inserted as ballet and was danced with spirit. The mainstays of the performance, which was excellently

LIST REVEALS GERMANY PREFERENCES FOREIGN OPERA

Pagliacci' Leads Annual List with 354 Performances — 'Tristan' at Bottom with Only Sixty-nine

The annual list of operas given in Germany in order of popularity has recently been published by the *Allgemeine Musikzeitung*. Professor W. Altmann who compiles the list reveals that "Pagliacci" led during the season of 1937-1938, with 354 performances. Other operas in order, were, "Cavalleria Rusticana", 352; "Madame Butterfly", 317; "Der Schwarze Peter" (by M. N. Schultze), 298; "Czaar und Zimmermann", 288; "The Bartered Bride", 286; "Der Waffenschmied", 269; "Il Trovatore", 267; "Carmen", 266; "Der Freischütz", 249; "La Bohème", 238; "Lohengrin" and "La Traviata", 236; "The Barber of Seville", 232.

Other works having more than 200 performances included "Der Rosenkavalier", "Martha", "Aida", "Rigoletto", "Fidelio", "Die Meistersinger" and "Tosca". Between 100 and 200, "The Flying Dutchman", "Tannhäuser", "Undine", "Tiefland", "The Marriage of Figaro", "The Merry Wives of Windsor", "A

Masked Ball", "Mignon", "Hänsel und Gretel", "Der Wilde Jäger", "Die Walküre", "Die Entführung aus dem Serail", "Enoch Arden" and "Otello". Less than 100 performances, "Don Giovanni", "Das Rheingold", "Faust", "Siegfried", "La Fille du Régiment", "Parsifal", "Fra Diavolo", "Le Postillon de Longjumeau", "Così Fan Tutte", "Don Carlos", "Tristan und Isolde". The last-named had sixty-nine performances.

NEW BARTOK CONCERTO

Work for Violin and Clarinet Will Be Introduced by Szigeti and Goodman

A new concerto by Bela Bartok for violin and clarinet will have its world premiere at Joseph Szigeti's recital in Carnegie Hall on Jan. 9, with Benny Goodman, swing leader and clarinetist, assisting. The orchestral part has been arranged for piano and there is a possibility that the composer may visit America especially to play it.

The work was composed at the suggestion of Mr. Szigeti following a visit which Mr. Goodman made at the violinist's villa on the Riviera last summer.

Festive Procession Held for Benefit of Stadttheater—Vladimir Horowitz Returns to Concert Stage—Adolf Busch Conducts a Chamber Concert

conducted by R. F. Denzler, were the singers in the title roles: Simons Bermann and Judith Hellwig.

After an absence of several years due to serious illness, the pianist and son-in-law of Toscanini, Vladimir Horowitz, returned to the concert stage on Sept. 26. He had chosen a matinée by the Busch-Quartet for this "debut," the proceeds of which went to the relief of emigrés. With his accustomed freshness and virtuosity Horowitz played a group of Chopin works for the piano, between two quintets of Mendelssohn and Schubert, which showed the great artist at the height of his ability. It is to be assumed, that Horowitz is now embarking upon a new stage in his career, which may well lead him to new records of achievement. The audience welcomed him back with great enthusiasm.

With a chamber orchestra, which he had assembled and rehearsed and at the first desks of which sat the members of his quartet, Adolf Busch arranged two concerts in Basle, which offered in addition to standard works of Mozart, the D Minor Symphony of Haydn, published only recently by Alfred Einstein; a violin concerto of Viotti, which was discovered in the British Museum in London in 1937; the 'cello concerto of Philipp Emanuel Bach, and 'Variations on a Theme by Händel' for small orchestra and piano, by Adolf Busch. Despite its pronounced classical character, Busch's composition captivates one with its solid workmanship, its precise form and its ingenious instrumentation. Soloists who distinguished themselves in the two concerts, which were received by the Basle audiences with enthusiasm, were first of all, Adolf Busch himself, and next the pianists, Rudolf Serkin and Mieczyslaw Horszowski, as well as the 'cellist, Hermann Busch.

It is in two movements lasting five minutes each, the first marked "Verbunkos", a type of swashbuckling song popular in Hungary in the Seventeenth Century for recruiting soldiers, and the second, "Sebas" or "swift". The two solo instruments are of equal importance, the clarinet having a cadenza in the first movement and the violin in the second.

Gertrude Clark Whittall Gives Pavilion to Library of Congress

WASHINGTON, Oct. 20.—Mrs. Gertrude Clarke Whittall, who several years ago presented the Library of Congress with five Stradivari instruments and established a foundation to provide for their use, has donated funds for an exhibition room to house the instruments. The room, now under construction in the northwest court of the library building adjoining the Coolidge Auditorium, will be known as the Whittall Pavilion. Illuminated cases for the instruments will be recessed into the walls and the pavilion is to have air-conditioning apparatus. It will be open to the general public early in December.

A. T. M.